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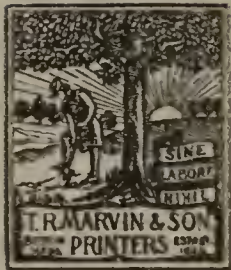
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Fig. 2. Obv.



Fig. 2. Rev.



Fig. 1.



Fig. 5.



Fig. 3.



Fig. 4. Obv.



Fig. 4. Rev.



Fig. 6. Obv.



Fig. 7.

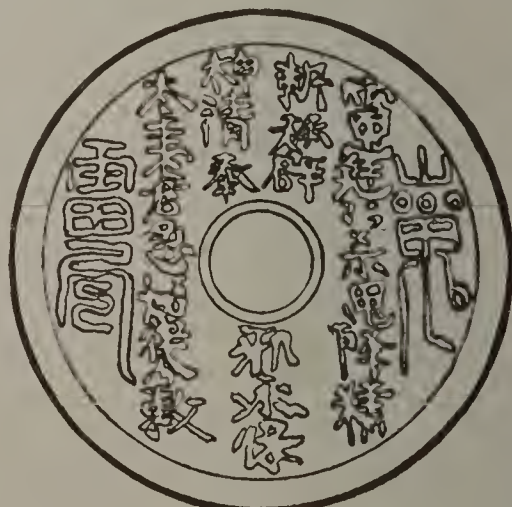


Fig. 6. Rev.





# AMERICAN JOURNAL OF NUMISMATICS.

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Ipse domi, simvl ac nvmmos contemplor in arca.

—Horatii, Sat. I, i. 66.

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JANUARY, 1910.

## CHINESE MEDALS.

By M. J. SILVESTRE.<sup>1</sup>



IF we may believe the Chinese authors who have written on Numismatics, Medals — by which we mean pieces of metal not intended to be used as coins, and having no value as currency, but designed to be given as rewards, to perpetuate the memory of some event, or to be treasured as amulets — had long been in use at the time of the Fifth Dynasty (Han), which came into power about 202 B. C. We find it stated in *Koù Tsuên Yâ*, a work on the ancient bronze coins of China,<sup>2</sup> that the first metallic issues date from the reign of Ty Chuén, ninth Emperor of the so-called “Fabulous period” (2255 B. C.). They had the shape of the character Poú, and were used to relieve one from certain penalties. Long afterward — about the close of the Tcheou dynasty (256 B. C.), — there were knife-shaped pieces. In the reign of the usurper Sin Mang (or Wan Mang, A. D. 9), a great variety of monetary forms were in use — knives; those called “turtle-shells,” or simply shells, and round pieces with a central hole. The last of these, called Poú

<sup>1</sup> This paper on Chinese Medals, prepared by the well known authority on Chinese Numismatics, M. J. Silvestre, originally appeared in a recent Report of the French Mint. It has attracted the attention of European numismatists, for it elucidates the meaning of many of the grotesque devices on these pieces, the

purpose and explanation of which have been a mystery to the general collector. It will be seen that many of them have a much deeper significance than has hitherto been recognized. — ED.

<sup>2</sup> In sixteen volumes, published at Ly Tsin in 1879, by Ly Tche Pong. — ED.

Tsuê'n, from the letter they bear, were talismans, and women wore them suspended about their necks, in the hope that their children might be boys.

Until the time of Hiáo-Wên-ty, the fourth Emperor of the Han dynasty (163-155 B. C.), coining was free to all; soon after he began to reign he abolished the privilege, and thereafter reserved it to the sovereign. But the imperial edict only applied to money, and individuals continued to strike medals, which were not used as currency. There can be no doubt that at a very early period the Chinese attained great skill in making cast or tooled money of bronze. It may justly be said that the art has fallen into decay; that the ancient method of casting large pieces has been lost, and that the process of inlaying bronze with silver is to-day much inferior to that employed in antiquity. This explains why ancient bronzes are so eagerly sought, and bring such fabulous prices. In *Po ku t'u*, an illustrated history, are examples of sacred vases attributed to the period of the Chang dynasty (1783-1133 B. C.).

The finest bronzes which we now have are casts attributed to the reign of Tching Tang, first Emperor of that dynasty, and if so, their age is 3700 years. These admirable specimens of antique art are only to be seen in temples, or in the possession of descendants of the ancient aristocracy. In the "Summer Palace" near Peking, amid ruins forever to be regretted, we can still admire fine statues of lions and a cow, in bronze. Not far away, in an old temple, there hangs a magnificent bell, fifteen feet in height and forty feet in diameter, and weighing about fifty-three tons. This bell is a veritable masterpiece of workmanship. It is covered within and without with eighty thousand Chinese or Thibetan characters, giving the text of a work on the Buddhist liturgy. It was cast by order of Yung-Lo, a prince of the Ming dynasty, A. D. 1403-24. The Observatory at Peking also possesses some marvellous bronzes; among them an armillary sphere sustained by dragons admirably carved, which dates from A. D. 1279. Other remarkable instruments, cast under the direction of missionaries in the time of Kang-Hi (1662-1722), have been carried away, and are now in Prussia.

The Chinese medals and coins, even those of the best period, have but little artistic merit. Chinese artists, who can still cast works of certain kinds with wonderful skill and dexterity, seem to have been always lacking in the peculiar ability to make dies for coins and medals, or to engrave cameos. For their coins they have disregarded everything but utility, yet with some refinement in execution. As to their medals, whether their purpose be commemorative, a series of pieces fixing some date or exploit in the nation's history, victories, treaties or conquests, or some important family event, a birth, death, or marriage, the planchet has, at the most, a figure of Confucius or some other



master, which one might rather expect to find on pieces having a religious character. Sometimes they have devices with or without inscriptions, an inscription alone, or a conventional type that represents nothing having an actual existence. They portray divine or human personages, animals, real or symbolic, trees, plants, flowers, constellations or single stars, etc. The ornaments harmonize with the principal subject of the piece; thus we see on medals which figure some divinity or a deified sage, the attributes or the animals consecrated to him; on others, emblems, prayers, moral precepts, etc. The following classes may be distinguished: —

1. Honorary pieces, designed to reward services rendered, acts of courage, or heroism in war. These are granted by the sovereign or some high authority.

2. Medals of recognition or identity, which are used to serve as passes or tickets, etc.

3. Temple medals — those of a religious or astrological character, talismans, amulets, and the like.

4. Mereaux, jetons, etc.

5. "Spintriennes," — those of an immoral or licentious character.

Aside from a few exceptional cases it is very difficult to determine the date or even the epoch when a medal was issued. At all times, as stated above, their mintage has been free, and if those who produced them in the early days ever intended to suggest an allusion to some historic event, its chronological period is no longer discernible. In general the devices represent some moral subject, religious or superstitious. In all cases it can be said that the Chinese medal is not an artistic piece of work, as we use the term, whether it alludes to some special event, or is intended for some definite purpose entirely aside from the coinage, and the interest which attaches to it is purely ethnical.

It is said that in ancient times there were medals and jetons of gold and silver; but only those of inferior metal, such as copper, and especially bronze, have come down to us; most of them were cast in moulds, though sometimes struck with a mallet, and those made by either process were occasionally tooled, or finished with the burin. There are also a few pieces which have serrated edges, similar to the *nummi serrati* mentioned by Tacitus.

The two sides of the medal are moulded separately, and after careful adjustment the casting follows.<sup>1</sup> It is sometimes difficult to distinguish the

<sup>1</sup> The author gives a full description of the methods by which casting is done. Much time and great care are required to prepare the moulds and arrange them in proper position, and this work has to be repeated for each operation, for the removal of the completed pieces destroys the moulds; the whole process is a tedious

one, but time is of little value to the Chinese workman. The method is substantially the same as that used until a very recent period for casting *cash*, which has been fully explained in a previous paper by M. Silvestre (see p. 3 of the last volume of the *Journal*), and need not be repeated here. — ED.

obverse from the reverse, for types and legends are not unfrequently found upon both faces. The symbols are allusive, but there is nearly always a legend, more or less obscure, which explains their meaning. That both coins and medals are so universally cast is perhaps due to a lack of engravers, or it may be, to save the time and labor of cutting dies. No names of monetary artists appear on coins or other works of Chinese art, which leads us to think that there was little or no distinction between the classes of the workmen who made them—whether goldsmiths or others. Finally, there is nothing like the modern distinctive mint letter, to indicate their place of origin.

1. Honorary medals: those emanating from public authority, a prince or viceroy. Those that date from ancient times are relatively rare, but after the beginning of the seventeenth century they became quite common. The author of *Koù Tsuên Yâu* speaks of round medals which bear figures of horses, standing or galloping, sometimes mounted, sometimes not. These are assigned to the time of the wars of the Han dynasty (B. C. 202–A. D. 220), a period which saw the empire divided into the kingdoms (*San Kwé*, governed by the Wi, the Tsin and the Wu). But there are other pieces with this same device attributed to later epochs; for example, those which mark the period of the contests of “the five little dynasties” (A. D. 907–960). Some have thought these were intended to extol the valor of the army and its generals, although the devices praise the strength and speed of their horses, rather than the prowess of their riders. The characters upon them are probably symbolic, but the true significance of most of these has not been explained. One medal seems to imply that “four (horses) were as powerful as eight dragons”; another inscription, literally translated, declares that “this horse was worth a thousand pieces of gold.”

It seems not unreasonable however, to discern in these horses, which are depicted in various attitudes and gaits, true hieroglyphics, hieratic allusions, veiled from the eyes and understanding of the common people, and clear and intelligible only to those initiated into the sacred learning. This theory has been suggested to us by a passage in *Li tai ki sse*, or “Chronologic Tables,” which relate to the travels of the Emperor Mou Wang (1001–947 B. C.). Its author says that this sovereign mounted a chariot drawn by eight horses “which were veritable dragons.” The name of the first of these steeds was *Thsi Wei Thi*, “he who separates himself from the earth,” the earth not sufficing for his course; the second was called *Fan Yu*, “he who lifts himself upon his wings,” flying like the winged *kin*; the third, *Pen Siao*, “he who moves like a swift cloud,” covering a thousand *li* in a day; the fourth was named *Tchao Ying*, “he who flies like a shadow,” and would keep pace with the sun in his course; the fifth, *Yu Kiun*, “he who is swifter than the



lightning," had a tail like a flame; the sixth, *Tchao Kwang*, "he who speeds like the light," so that his body casts ten shadows at once; the seventh, *Tang wan*, "he who rushes like a cloud of vapor," he rises like a mist and darts away like a thunderbolt; and last, the eighth, *Hie I*, "he who soars upon wings," moving as lightly indeed as if he were flying. The charioteer who drove those wondrous steeds was Tsao Fou, and on his return from the journey he was given a territorial possession and a stronghold for his residence. The hyperbolic names attributed to these eight "veritable dragons," can only be the key to the peculiar language pertaining to the mystical science which Mou Wang studied for three years in countries west of China. We therefore conclude that these horses are no doubt symbols understood only by the initiated, and that their names, so pregnant with meaning, indicate the scale of spiritual ascent by which the imperial neophyte was enabled to make his journey through the regions of heaven and earth, as told in the "Memoirs," *Chî I*. We shall not deny that this interpretation is quite open to discussion, and place it on record in this connection solely to show how great an interest may be found in certain aspects of Chinese numismatics.

A single medal of this class has a date, 627, the first year of Tai Tsoung, second Emperor of the Thang dynasty, and the cipher of his reign. (Fig. 1.) Of the same antiquity no doubt, are the medals in honor of certain generals, on one side of which is a standing warrior, a lance, and the characters *Tsiáng Kün* above a square hole; on the reverse are four characters — *Yong T'ong Wán Kwe*. (Fig. 2.) In this case it was clearly the intention of the designer to celebrate a series of conquests. Others have inscriptions which refer to victories won "in the East," or laud the general as "gentle in peace, terrible in war." On most of these we find a galloping horse, which sometimes bears a warrior.

The Soung dynasty, which put an end to the disorders of "the five little dynasties" (A. D. 960) and retained its power until 1115, — the epoch of the Tartar invasion, resisting them for forty-five years — perceived the necessity of rewarding those who were faithful to its interests, and gave them medals of silver as a token of recognition of service; these however were jetons rather than medals.

Upon its accession to power, the Ming dynasty, which expelled the Mongols, re-established the national authority and revived the ancient administrative organization. There are medals of that period which have reference to literary competitions. One of these pertains to the "president of the jury of eloquence," as shown by the character on the reverse; on its obverse is the cipher of the reign of Wu Tsoung y ti (1506). Another, size 42mm., with a round hole in the centre, has on its obverse the character *Fo* (happiness, or

good fortune) above, and a stag below, placed there because of the similarity in sound between the name of the animal and the word meaning happiness. The reverse has eight characters, showing that the successful competitor in the literary contest had obtained the title of *Tchoáng Yuen*, and was admitted to the rank of imperial counsellor.

For military service there are medals of honor, which in China correspond to those used for a similar purpose in Europe and America. These are made of a thin, oblong piece of hammered silver, with a ring for suspension. On this are two characters, signifying "Reward of Merit," which, incused on the reverse, appear in relief on the obverse. Again, there are certain pieces, no doubt also of an honorary character, giving the rules for good government. We note a round one, the obverse of which has four characters around a lozenge-shaped hole; only a part of the reverse inscription can now be deciphered, but enough remains to establish the royal origin of the medal.<sup>1</sup>

Of the same class are medals with the cipher of Khang Hi, on the reverse of which is an inscription signifying "The empire under one sole ruler." Still another honorary medal was issued by Wu Tsong, eleventh Emperor of the Ming dynasty (1506-21), with the cipher of his reign. On the reverse of this piece is an ornamental border enclosing two dragons upright and facing; at the top is the "precious jewel," or "pearl." (Fig. 3.) The dragon was an ancient type when this was issued, having been in use from the twelfth or thirteenth century, — as was said by M. Marcel Guieysse, in 1903, when he presented to the Ethnographic Society in Paris, a decoration or medal which had been awarded to Father Leboucq at the suggestion of the Viceroy of Pe-tche-li. This medal was given for services rendered in the operations against the rebels of the "Society of the White Water Lily" (*Pé Lien Kiao*), during the reign of Tông Tchè (1862-74). Its face has *Tá Tsin*, the vocabular of the dynasty, but not the cipher of the reign; and words meaning "Imperial Gift." On the reverse are two dragons with the "pearl" between their heads (as described on the last mentioned piece), whence the name of "Blue Pearl" given by M. Guieysse to this decoration.

This reverse was adopted by the Court of Peking for the commemorative medal presented to the principal Europeans who took part in the capture of Nankin (July, 1864), in the Tai Ping rebellion; it was cast in gold, or more frequently in silver, of pure metal without alloy, and worn suspended by a yellow ribbon; as it was given to only about one hundred and forty officers of the various marine forces present, it is now a great rarity.

<sup>1</sup> Its planchet has a projecting piece at the top, medal could be worn suspended by a ribbon. — ED.  
which was perhaps intended to be pierced, so that the



In 1881 the Emperor, following Western custom, created an Order known as "The Double Dragon." It consists of five grades, of which the first three have each three classes. The dragon figures on many of the "objects of art," of China, Japan and Annam. It appears on the imperial standard, on the pinnacles of palaces and temples, and on the ceremonial robes of prominent officials, etc. Its meaning on medals may interest the reader.

In its traditional form the Chinese dragon is depicted with the body of a serpent covered with scales; on its back is a spiny ridge, indented here and there; its tail, sometimes ending in a single point and sometimes forked, is long and curling; on its head there are protuberances or horns, and it has a bushy mane; its clumsy muzzle is adorned with a moustache, and its widely-opened jaws display its teeth and tongue; sometimes when facing, its head has an almost human aspect. Where the four legs join the body are tufts of hair. Its toes have claws, and vary in number according to fixed rules; the imperial dragon's paw has five; the dragons borne by high officials four, and those by an inferior grade three, or perhaps but two. Sometimes there are none, the feet disappearing in the clouds on which the dragon rests. This creature symbolizes celestial power, strength from on high, in opposition to the tiger, the type of brute force or terrestrial power; the two signify Heaven and Earth.

In representations of the dragon there are significant attitudes, which are also determined by fixed rules. Standing on clouds it is the emblem of the sovereign, the "Son of Heaven," the watchful guardian of order in human affairs; in strenuous motion it personifies the Supreme Power engaged in restoring disturbed harmony in the world. We may also find allusive allegories, sometimes political or social, sometimes pertaining to philosophic or religious subjects. Thus two dragons facing each other typify a conflict between two opposite principles or influences, as on the medals of the Pekin Court for presentation to Europeans, mentioned above. A dragon opposed to a tiger denotes welfare, intelligence, harmony, resisting their contrary vices. When the dragon is placed beneath the feet of Kwang Yn, the Virgin-Mother, it denotes goodness sustained by divine power. Moving upon a winged circle with a chaotic centre, it personifies the heavenly influence, the divine intelligence, separating the two primordial principles — *Yang* and *Yn* — of the universe [the "*grand absolu*"], and creating the world. At other times it is shown calmly dominating a globe or causing it to revolve without confusion, while insensibly pervading and controlling the two opposing principles; thus the world is created and moves upon its way. Two dragons in repose symbolize the harmony of things, social order, peace. If a jet springs from a dragon's mouth, it denotes the operation of the vivifying spirit, the creator, preserver, or renovating power. (See fig. 4.)

The interest which attaches to an investigation of the meaning of the various treatments of this traditional symbol is evident, and careful study is necessary to discover their true interpretation; this is especially the case in any attempt to trace the origin of medals of this class, the circumstances which led to their issue, and the intention of their designer.

On a medal of Khang Hi (1662-1722) we see a phenix with the imperial five-clawed dragon, and— an exceptional case — this piece bears the name of the mint, Pao Chuan, at Peking, where it was coined. From this mint, the most important in Peking and indeed in China, were issued before 1880 the medals of “the Dragon and the Phenix,” or “the Two Dragons,” both of very imperfect workmanship, which were distributed as honorary gifts. On one of these we read “Love peace and you will attain happiness and long life.”

The phenix is the heraldic emblem of the Empress, as the dragon is that of the Emperor. In Chinese poetry we find frequent allusion to the union of the sexes, especially in connection with the phenix, which also holds the second place among the four symbolic animals. Ancient legends assure us that the appearance of this wonderful bird invariably presages the coming of virtuous rulers. The form in which it is usually depicted resembles that of a pheasant and a peacock, and in paintings it is adorned with five brilliant colors, emblematic of the five cardinal virtues—humanity, justice, love of order and national customs, integrity, and good faith.<sup>1</sup>

In the class with these ideal devices, and especially the medals having two dragons face to face, should be placed a very beautiful piece finely finished with the burin, which was given in 1874 by the Chinese government to Messrs. Giequel, de Segonzac, Dr. Poujade and other gentlemen who erected the arsenal at Fuh Chau. These medals, of gold or silver according to the rank of the recipient, bear within a kind of quadrate border the following devices:—Obverse, Two five-clawed dragons, erect, one on either side, and the “jewel” near the upper edge, together with the vocable of the reigning dynasty and characters signifying “Medal of gold [or silver] conferred by imperial order.” Reverse, Fuh Chau (the name of the city where the arsenal was built), and characters meaning “For merit in the successful creation of the maritime arsenal.” Each medal was accompanied with an eulogistic diploma signed by the Imperial Commissioner, the Viceroys of the two Provinces Fo-Kien and Tché-Kiang, Marshal Wen, and the Governor of Fo-Kien. (Fig. 4.)

In the list of honorary medals should also be included certain pieces having the imperial cipher on the obverse, and wishes for the happiness of the recipient on the reverse, which were occasionally distributed in the palace.

<sup>1</sup> As delineated on the medals it is difficult to see any “form or comeliness” in this remarkable bird. — ED.





Fig. 8. Obv.



Fig. 8. Rev.



Fig. 9. Obv.



Fig. 9. Rev.

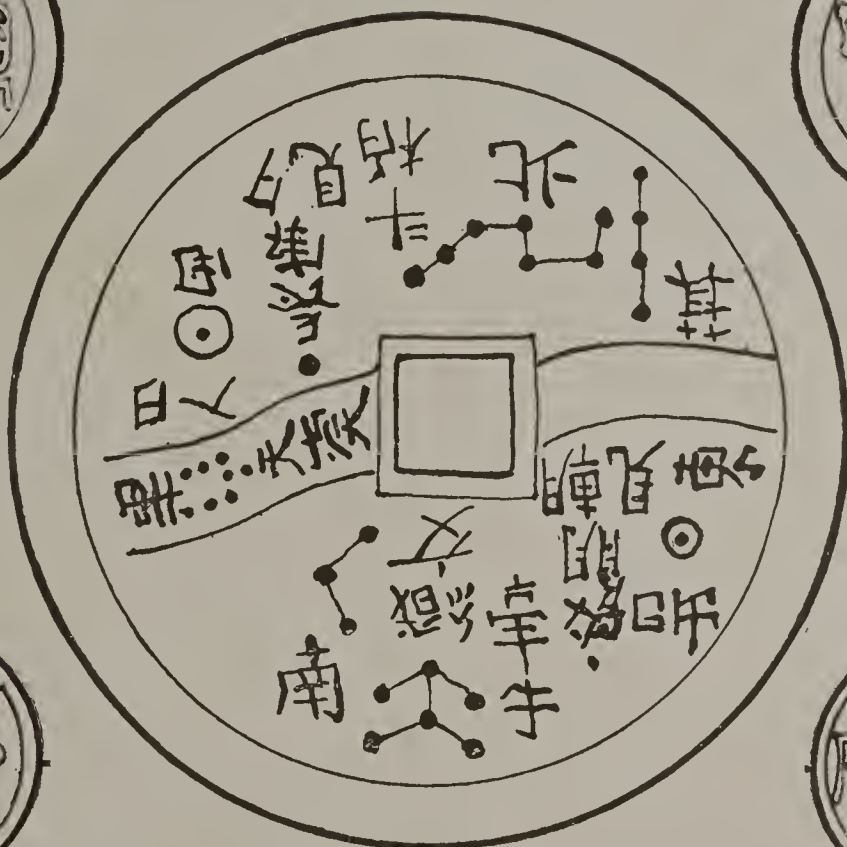


Fig. 10.



Fig. 12. Obv.



Fig. 12. Rev.



Fig. 11. Obv.



Fig. 11. Rev.





2. The second class, medals or rather plaques or identifying jetons, are quite numerous. These are of very ordinary style and metal, and need no special description. They are small discs of silver, tin or lead, which serve as tickets or passes. Their devices have so little connection with our subject that we merely mention them without further explanation.

3. The third class — religious pieces, talismans, amulets, astrological medals, etc., and usually called Temple medals, are interesting on different grounds. Their number and variety defy any attempt to catalogue them, and they are everywhere constantly increasing. Some have representations of fabulous creatures believed to be endowed with mysterious powers; some have animals and plants to which are attributed particular virtues, or the names of which, either by similarity of sound or by tradition, recall some virtue or blessing; on others are figured beneficent stars or constellations, of various influences, etc. These exemplify popular beliefs, superstitions or prejudices; in a word they are regarded as bringing “good-luck.”

Chinese writers on numismatics claim that the first pieces of this class should be attributed to a monk to whom they give the name of Tchin Voù, and call the medals *Tsuên Pa Kouá*.<sup>1</sup> This monk, who had gone into solitary retirement, saw one day, as we are told, a divine infant descending from heaven, who gave him a sword which had power to drive away evil genii or demons, and who also promised him that all his prayers should be granted. Returning to the world, Tchin Voù announced the good news; he met with great success among the simple people, and scattered his medals or talismans far and wide. Their use, in divers forms, has been perpetuated ever since, and they are adapted to a multitude of purposes. For instance, they are suspended about the necks of children whose sleep is troubled, or are hung up in a house to guard the inmates against witchcraft, etc.

There is a fine piece on the obverse of which are the symbolic animals of the Chinese zodiac,<sup>2</sup> and beneath each is inscribed its name. On the reverse are the *Pa Kouá*, the eight trigrams of Fou-Hi. (Fig. 5.) On another medal we find these trigrams over characters which give the significance of each group; on this medal however, for a reason involving certain philosophic ideas, the discussion of which cannot be undertaken here, the signs are placed in a different order from the orthodox arrangement. (Fig. 6.)











Briefly, if we go back to the most ancient creeds of the Chinese people, the symbols of which are preserved on their religious medals, we shall find a circle — a figure having neither beginning nor end — typifying “*the soul of*

<sup>1</sup> The Pă Kouá medals bear a series of groups of trigrams or sets of three lines, single or divided, each group having a distinct meaning. These groups are explained and illustrated on the next page. — ED.

<sup>2</sup> These animals are the rat, buffalo, tiger, cat (*máo*), dragon, serpent, horse, buck, ape, cock, dog and pig. — ED.

*the universe*," which fills all space. This is the incommensurable force, the indefinable principle, the only power capable of giving birth to ideas, the origin of all forms and of all appearances. The philosopher Lao Tseu contented himself with calling it *Tao*; and Confucius, *Chang-ti*. Within the circle is a mass of atoms, a chaos of incessant motion, in which the atoms may be seen to group themselves together according to their affinities, and the rotary movement become lateral. From this result two moving masses, distinct, yet little by little penetrating each other. These are *Yang*, which is Spirit, the stronger principle, masculine, active, and luminous, and *Yn*, Matter, the weaker principle, feminine, passive and obscure, but both active in the moral and physical world. The figure symbolizing this idea is represented on medals as in the cut above. In this we see spiritual and material forces in just measure and exact proportion, in an eternal movement — in Life.

But Fou-Hi, that legendary Emperor who, according to Chinese annals, lived in the year 3468 B. C., on the shores of the upper Hoang-Ho, devised a new symbolic form of these two primordial principles; he represented the first by a short continuous line, and the second by a broken one. Arranging these in groups of three, and combining them by certain modifications transmitted to us in his philosophical system, he created *Pa Kouá*, as figured on "orthodox" medals. These signs are thus interpreted:

— 1, Heaven.	2, Marshes.		3, Fire.	4, Thunderbolts.
5, Winds.	6, Water.	7, Mountain.	8, Earth.	It will
be seen that the signs op-	posite meanings,—Heaven			posite each other have op-
Marshes : Fire and Water :	Together they form a sym-			and Earth : Mountains and
bol of philosophic and re-	ligious ideas, the discussion			Thunderbolts and Winds.
to this paper.				bol of philosophic and re-
				of which would be foreign

*The Pa Kouá.*

Chinese philosophers find various meanings in this symbol. By it they construct their zodiac, indicating the seasons of the year. Between the sign *Yang*, which represents the summer solstice, and the sign *Yn*, the winter solstice, they place in order the other seasons. They also see in it a synthesis of the course of destiny of the Spiritual force in the soul of humanity — pure, absolute, in the superior sign *Yang*, but gradually descending into Matter, *Yn*, until it loses itself, but not completely, — for we find it extricating itself little by little, until by a progressive evolution it regains its pure original.<sup>1</sup>

<sup>1</sup> Those who would investigate the abstruse ideas of Chinese philosophy and the interpretation of the mystical significance of these trigrams should consult the interesting study by Janneau, which follows his transcription into Roman letters of the Annamite poem "Lue Vân Tiên" (Challamel the elder, 1873).



The *Pa Kouá* is also used in divination, being consulted in important matters, and in incantations and exorcisms.

On the reverse of the medal shown in figure 6 we find a formula (no doubt one of those alluded to by Tchin Voù, the monk mentioned above) for invoking the beneficent powers and exorcising evil spirits. Medals with the *Pa Kouá* often have large projections at their top, by which they are suspended. One (Fig. 7) has on its reverse wishes for good omens. We might multiply examples of talismanic medals bearing the triple groups of *Fou-Hi*, but will mention only one more ; this has a round central hole ; on the obverse is a man stopping a lion by showing him the *Pa Kouá* (Fig. 8) ; the reverse has eight characters encircled by conventional clouds and stars, which signify wishes for wealth and honors. At the New Year's festivals these characters are seen inscribed on strips of red or orange paper which are placed at the doors of houses, or attached to closets, coffers, etc., as a protection ; in the latter case they are combined in two groups, four in each.

The celestial sword already mentioned as given to Tchin Voù, also figures on Temple medals. One of them (Fig. 9) has on its obverse characters denoting a promise of omnipotence, and on the reverse the sword, a dragon, a tortoise, and the constellation Ursa Major. Others have the zodiacal signs, as well as the *Pa Kouá*, with various reverses. For example, one of them has two dragons vaguely outlined around a central round hole, and six circles bearing benefic inscriptions, such as "long life," "riches," etc.

On the medals classed as astronomic pieces, we find not only the constellation of Ursa Major, as on figure 9, but some other constellation or perhaps isolated stars, with their names ; to these certain influences are assigned. Others have phases of the moon. It is well known that in remote antiquity the Chinese possessed a very extensive and exact knowledge of astronomy ; more than two thousand years before the Christian era they were able to predict eclipses with exactness. Father Gaubil, in his "History of Chinese Astronomy," calls attention to the fact that they recorded an eclipse of the sun which occurred in the year 2155 B. C. Fou-Hi is regarded as the father of the primitive scientific astronomy, and credited with having adopted the first known calendar, which is based on the lunar year. But men of lesser attainments, and those regardless of the true purpose of astronomic study, have demanded what it could not give, and pretending to read the future by the aid of the heavenly bodies, have degraded it into astrology, like some in Western lands who profess to draw our horoscopes. Thus the constellation *Tû vi* is said to predict high positions and dignities, and the star *Khôi tinh* foretells the result of examinations ; and so of others.

The number of astronomical medals is not very large ; one showing a portion of the celestial firmament traversed by the " Milky Way," and inscriptions relating to stars, is of romantic interest. The characters *Tong*, *Sy*, *Nnâ* and *Pe* mark the cardinal points. Two isolated stars enclosed in circles will be noticed, one on each side of the Milky Way. Janneau, in a note added to his transcription of the Annamite poem *Lue Vân Tiên*, gives a legend concerning these stars which is characteristically Chinese. Chú'c Nu', the granddaughter of the Lord of Heaven, spent a part of each day in embroidering a piece of cloth to adorn the robe of her divine ancestor. She was the bride of Kiên Ngu'u, and her affection for her husband was so strong that it caused her to forget her filial duty, and neglect her task. For this the Master of Heaven resolved to punish her. Separating the pair, he exiled one of them to one bank of the Milky Way (the River Hán Giang), and the other to the opposite side, permitting them to meet but once a year, on the seventh day of the seventh lunar month. On that day all the ravens in the world assembled and constructed a bridge across the heavenly river ; Chú'c Nu' was thus enabled to rejoin her husband, and the ravens, whom the lovers had vainly sought on earth at other times, reappeared on this day with their heads deprived of feathers, which had been destroyed while carrying the material for constructing the bridge. While the couple were thus united all prayers addressed to Chú'c Nu' were granted. For this reason on the evening of the seventh day of the seventh month one sees young maidens on the threshold of their homes endeavoring to thread a needle in the twilight, hoping, if they succeed, to obtain great skill in needlework and embroidery, while at the same time they offer prayers that they may soon be united to the lover of their choice. (Fig. 10.)

Janneau thinks that this fanciful tradition has some relation to the planet Mars, which annually passes through the constellation *Gemini*, at a period which varies within certain limits, but approximates closely to the date fixed by the legend.

There are numerous other medals of this class — talismans, amulets or *fetiches*, of a great variety of types. The devices on those which have their origin in the temples very often bear constellations (which recall the time when astronomy was a matter of religion), or images of various divinities ; of the latter, *Kwang-Yn* is held in the greatest veneration and most commonly invoked. Others have on their obverses prognostics of good-fortune, riches, long life, a numerous posterity, or perhaps moral precepts, relating to one's duty to his family, and the like. Two or three of these will serve as examples. (Fig. 11) Obverse, A dragon, phenix, lion and tortoise. Reverse, Characters which express wishes for the greatest happiness to the possessor of the piece.



Another obverse displays a balance in perfect equilibrium; from one end of the beam is suspended a heavy weight; from the other hangs a tablet or escutcheon, inscribed with two words expressing the hope that the wishes of the possessor may be fulfilled; its reverse has a prayer for his prosperity and the daily increase of his wealth. (Fig. 12.) Still another has on either side five compartments in which the character *Fo* is five times repeated, symbolizing the "five felicities," which to the Chinese are wealth, nobility, a numerous posterity, long life and good fortune. Of this curious class, of various forms, and usually with a hole or some provision by which to hang it on the person, the last to be mentioned are the amulet medals inscribed with the ordinary invocations for blessings on the possessor, and which are frequently placed in graves as an offering to the spirits of the departed.

4. The mereaux or jetons of Chinese origin have been discussed in a Report made by the writer to the Minister of Finance in 1901, in which the coins now or formerly in circulation in Siam were described.<sup>1</sup> Further reference to them here seems unnecessary. We have alluded to but one of the numerous Asiatic countries to which Chinese emigration tends, but the same conditions obtain in Singapore, Malaysia, and others. In many cases the jetons of this class are rather to be regarded as tokens of value than as medals; they are in very common use in gambling houses,<sup>2</sup> and as they often bear Chinese characters seem to require mention here. They are of copper, porcelain, and sometimes even of glass, and upwards of a thousand are known to the writer. Made without any restriction, issued and used by individuals, they represent different values; some serve as certificates that the bearer has paid duties, and may be permitted to pass. They are usually made by hand, and are often remarkable for their workmanship; they are of small dimensions, and round or polygonal in shape; some represent coins, others have merchants' marks, insects, fishes, stars and other fanciful devices. On the copper jetons, some of which have a central hole, we find the image of some animal, a Chinese character, or occasionally even Roman letters, which however have no meaning. The porcelain pieces and those of enamelled earthen-ware, faience and glass, are decorated with various colors, and have devices representing beetles, crabs, fishes, birds, vegetables and even human subjects, as for example a crowned head of Victoria, as seen on East Indian coins.

5. In the fifth class we place the "spintrienne" medals, which are not very widely distributed, but are found in special localities. They are of course the work of disreputable people, and are not publicly used. The devices they bear are such as to forbid further description.

<sup>1</sup> This paper was printed in the *Journal* for October, 1902. — ED.

<sup>2</sup> Many evidently correspond to the "chips" used by card players. — ED.

## THE ORIGINS OF COINAGE.

BY M. JEAN N. SVORONOS.

FOURTH PAPER. TRANSLATED FOR THE JOURNAL.

## THE ANCHORS OF CYPRUS.

IF we accept the statements of Hesychius, who says that the Cypriotes called their triobols "anchors,"<sup>1</sup> we may consider that these anchors, like the axes, etc., described in previous articles, also belong to that class of ancient money, the pieces of which derived their names from some characteristic form. As no ancient money of Cyprus (and certainly no triobol) bears the type of an anchor, Six has believed that we should conclude that the coins called anchors were something very different from ordinary money;<sup>2</sup> Babelon, on the other hand, thinks there were very ancient pieces of a primitive epoch, and of small size, which were anchor-shaped, having flukes or recurving arms; for it is impossible that the anchor of any vessel, however small, should have had only the value of a triobol, as Hesychius tells us. The skiff of Charon, for example, required a "little anchor" of five drachmae.<sup>3</sup> He believes it almost certain that these Cyprian monetary anchors, usually made of copper, were subdivisions of the Cyprian axes, which we have already discussed.<sup>4</sup>

Mr. Hill has accepted<sup>5</sup> the opinion of Babelon, and for my own part I see nothing improbable in it. Indeed, I find that the Cyprians also gave the name of anchors to the small pruning knives with which the farmers trimmed their vines<sup>6</sup> and to the hooks on the end of the poles or staves which they used in gathering figs,<sup>7</sup> — tools as useful to the ancient husbandmen as their *axes* or *spits*.<sup>8</sup> The value of one of these small pruning hooks, or of such a hook upon a pole, was certainly not more than a triobol. I accept this opinion [as to anchor or hook-shaped pieces] with some reserve, since in historic times the coins of the Seleucid kings were in general circulation in Cyprus, and their small silver pieces bore the type of an anchor.<sup>8</sup> It is therefore quite possible that the reference in Hesychius applies to one of those coins, but I must confess that Babelon's opinion seems to me the more probable one, — that is, that the term applies to some primitive piece, which received its name because of its shape.

<sup>1</sup> Compare Bekker, *Λεξ. ῥητ.*, p. 209.

<sup>2</sup> Six, *Du classement des monnaies cypriotes: Rev. Num.* (Paris), 1883, p. 261, note.

<sup>3</sup> Compare Lucian, *Νεκρ. Διάλογοι* 4, and *Κατάπλους* 1.

<sup>4</sup> Babelon, *Les origines de la monnaie*, p. 75. — See also his *Traité des monnaies*, I, p. 514, and the *Journal*, XLIII, p. 37, *et seq.*

<sup>5</sup> British Museum Catalogue, *Cyprus*, p. xxii.

<sup>6</sup> Theophrastus, *Περὶ φυτῶν αἰτίων*, 3, 2, 3.

<sup>6</sup> Ἀγκυρα ἢ ἀγκύρισμα: Suidas, *sub voce*, Ἀγκύρισμα, "σκεῦος ἀγριυτικὸν σύκων" [a hook, a rustic tool for (gathering) figs], and Hesychius, Ἀγκυρα (ἐν) ἢ τὰ σῦκα λαμβάνουσιν [the hook by means of which they take figs].

<sup>7</sup> See the *Journal*, XLIII, p. 141 *et seq.* — ED.

<sup>8</sup> See the British Museum Catalogue, *The Seleucid Kings of Syria*, pl. II, 1, 2. — Babelon, *Les rois de Syrie*, pp. 9, 10, Nos. 56, 58, pl. II, 10-12.



## THE FISHES OF OLBIA.

The very curious copper coins of two cities very distant from the centre of Greek civilization, namely Olbia, situated on the banks of the rivers Hypanis and Borysthenes,<sup>1</sup> and the Gallic city of Nemausus (now Nîmes), are the only ones that differ in their form from all other coins of historic times. These coins may be considered as relics of the primitive custom of using for the purposes of money the chief product of a country, and of giving to their pieces of metal, when first used as money, a form which corresponded to the articles the metal represented, and an equivalent value.



The coins of Olbia, a Milesian colony and a great commercial emporium, had the form of fishes, and were of two sizes; the larger of these bore instead of a device, the inscription APIXO, and the smaller, ΘΥ. Numismatists, considering the great abundance of fish in the Scythian waters in the neighborhood of Olbia, and the famous commerce of its inhabitants, who dealt largely in salted fish,<sup>2</sup> have thought that these pieces had a certain connection with the exports of fish from that country; that the inscription ΘΥ made the coin on which it appeared the equivalent of a tunny-fish (Θύννος), and APIXO denoted the value of a salted fish (τάριχος), or that of a basket full of fish (ἄρριχος).

The late Von Sallet,<sup>3</sup> who advocated this opinion, thought, because of the small size of these pieces, that they were not true coins, but rather commercial tokens having a monetary value. He supposed that the municipality of Olbia, desiring to establish a monopoly of the sale of fish, or at least to maintain a supervision of the business, since fish was the common and most important article of food used by its people, issued these pieces, having the value of a single fish, or of a basket of fish, and made it obligatory for purchasers to use them, when they came to the markets of that city. This ingenious theory, however correctly based, cannot be accepted in all its details, for that these were true coins, and not tokens, is evident, since Olbia struck coins in the customary round form, bearing the same inscriptions. Then again that

<sup>1</sup> Olbia, according to Stephanus of Byzantium, was a city of European Sarmatia, near the mouth of the Borysthenes, where it empties into the Euxine; other writers place it at some distance from the sea, near the junction of the Hypanis (now the Bog) with the Borysthenes; the latest of its ancient names was that of the river, which it received after that of Olbia was discontinued. Kudak, a small place near the old emporium, is all that is left of the ancient city. The "fish money" seems to confirm the statement of Stephanus. — ED.

<sup>2</sup> See Strabo's description of Olbia.

<sup>3</sup> See *Zeitschrift für Numismatik*, X (1883), pp. 144-147, and an article in *Beschreib. der Ant. Münzen*, I, p. 17, by the same author. The first to express this opinion (whose name Sallet did not mention) was Köhler, in his work *De Historia et Antiquitatibus Piscationum Ponticarum*, p. 425. See also A. Preller, *Programme de l'Université de Dorpat* (July-December, 1842), pp. 10-12.



their legends ΘΥ and ΑΡΙΧΟ do not signify θύ(ννος) and τάριχος or ἄρρικος, is also shown by the fact that we find the inscriptions ΠΑΥΣ and ΙΣΥ on pieces belonging to the same series, which clearly proves that all these legends denote the names of the mint-masters who coined them.

The opinion of Babelon<sup>1</sup> seems to me to be more correct. He calls attention to the fact that in many countries not yet civilized, where the greater part of their wealth consisted in fish, in which their seas abounded, these were used as a monetary unit. In Iceland, for example, where the chief product of the islanders was dried fish, that article of food was used as money. An edict issued between 1413 and 1426 B. C., and which was in force for many centuries, fixes the value of certain articles as follows<sup>2</sup>:—

A horse-shoe . . . . .	20	dried fish.
A pair of women's slippers . . . . .	3	" "
A pair of leather shoes . . . . .	4	" "
A barrel of pure butter . . . . .	120	" "
A half litre of tallow . . . . .	5	" "
A tun of wine . . . . .	100	" " etc., etc.

In the official regulations of the Newfoundland fisheries, published August 18, 1825, fish is specified as money to be used for paying salaries and for purchasing supplies for the fishermen. It is therefore natural to conclude that fish served as a means of exchange in the fishing towns which adjoined Olbia, and that in the course of time these were replaced by coins having the shape of fishes, the meaning of which would be the more readily understood by the barbarous tribes doing business with the people of that city.<sup>3</sup>

#### THE HAMS OF NEMAUSUS.

Better known than the Olbian coins are those remarkable pieces like a ham, issued by the Gallic city of Nemausus, an important town of Narbonensian Gaul, a colony of Marseilles and the metropolis of the Arecomisci, now called Nîmes. These coins, commonly known as "boars' feet," were struck on copper planchets which had the form of a ham with a projection ending in the foot of a pig;<sup>4</sup> they were stamped with dies bearing the ordinary devices on the coins of that city at the time of the Roman conquest, especially those issued from 29 to 14 B. C., the period of Augustus, when Nemausus was a Roman colony.

<sup>1</sup> *Les origines de la monnaie*, pp. 8 and 83.

<sup>2</sup> Ridgeway, *The Origin of Metallic Currency and Weight Standards*, p. 9.

<sup>3</sup> Here we may remind the reader that the French give the name of salmons to the ingots of their mines. That the Greeks called the ingots from their copper mines "dolphins" (Hill, *Handbook*, p. 3:—Ardaillon, *Les mines de Laurion*, p. 111), rests upon a doubtful in-

terpretation of a legend by Homolle (British Museum Catalogue, 1890, p. 403, and 1891, p. 128). The "dolphin" of this inscription seems rather to have been an ornament of that form. The so-called "dolphins,"—large balls of iron or lead, used in naval battles to sink the enemy's vessels,—have no connection with our subject.

<sup>4</sup> F. Lenormant, *La monnaie dans l'antiquité*, I, p. 33.

Their singular shape has excited a lively interest among numismatists and archaeologists, who, even to the present time, have sought in vain to find the reason for their form, their meaning, or the purpose for which they were struck. M. Ant. C. Goudard, a French *savant*, has devoted much research to the problem, and has obtained the opinions of many numismatists in various countries, which he has printed from time to time in four essays.<sup>1</sup> In these works giving the results of his labors with full details (published in 1880-93), he has included not only the theories furnished in response to his inquiries, but also those of all other students who have written on the subject since 1751. It would require several pages to give even a condensed summary of the various conjectures which have been advanced.



After a careful study of the results of M. Goudard's labors, I may say here that so far as the *form* of these pieces is concerned, all numismatists are now agreed in the opinion that they represent a ham,<sup>2</sup> though at first some thought the projection was the foot of a stag. As to the reason for this, and the purpose for which they were issued, most scholars, in consideration of the fact that many were found near the celebrated Fountain of Nîmes, have thought them to be votive offerings dedicated to Artemis, or to the nymph of that fountain. Those who cast these offerings into its waters, sought the benefit of its healing powers, or prayed for a blessing on their piggeries, and for protection for their herds of swine from threatened dangers. Others again have supposed that their peculiar form was a matter of accident, with no special religious meaning; or that they were amulets or tokens, entrance jetons, symbols, pieces having some votive character, pieces alluding to some Celtic war, coins commemorating some local ceremony, etc.

Unfortunately all the exhaustive labors of M. Goudard have accomplished no definite solution, or even suggested a probable one, as he has himself remarked,<sup>3</sup> and in this conclusion those who have reviewed his works, since he published his last essay, have agreed.<sup>4</sup> Briefly, the prevailing opinions seem

<sup>1</sup> *Notice sur les médailles dites Pieds de sanglier*, Toulouse, 1880, 8vo, pp. 76, with three plates:—*Supplément à la Notice*, etc., Toulouse, 1882, pp. 94, with two plates:—*Appendice au Supplément*, etc., Toulouse, 1884, pp. 80, with two plates:—*Monographie des monnaies frappées à Nîmes*, Toulouse, 1893, pp. 110, with nine plates:—L. Lacroix, *Les médailles de Nîmes au pied de sanglier*, Agen, 1885.

<sup>2</sup> On this point the Marquis Lagoy wrote, "They are

the ham and leg of a boar;" M. Ch. Robert said, "The leg of a boar," and M. Lenormant, "In the form of a ham, with the foot of a pig."

<sup>3</sup> See p. 44 of Goudard's *Monograph*: "The true purpose of these singular medals remains undetermined."

<sup>4</sup> *Rev. Num.*, 1895, p. 131: "We do not think that the solution of the problem has yet been certainly discovered." See *Revue Archéol.*, New series, 21st year, XL, p. 190.



to be that these pieces were votive gifts, made for that purpose, rather than coins—for nothing of the kind has ever circulated as coins; that their stamps were intended to indicate a monetary value, and that, following some ancient tradition, they had been offered to the nymph of the fountain of Nîmes.<sup>1</sup> Mr. Hill, the eminent English numismatist, and the last to attack the problem, supposes that they were struck with some religious end in view: that when one wished to make an offering from his stye, he substituted for the animal itself a piece of money, the form of which represented that of the sacrifice he proposed to offer.<sup>2</sup>

Without accepting any of the foregoing theories, I believe that we should explain these singular pieces in the same manner as those of Olbia, discussed above, and the only ancient coins with which they can be compared. We have seen that the fish-shaped Olbian coins originated in the primitive custom of using the chief product of that country—fish—in payment of value received, or as a monetary unit. We may therefore infer that in Gaul the same custom also obtained, and that a salted ham was a monetary unit. Evidence from ancient writers sustains this conclusion, which I have reached after a careful study of these little pieces.

According to Strabo, the chief food of the Gauls was the salted meat of swine.<sup>3</sup> Their country was full of wild boars, which were noted for their size and strength. The Gauls, more than any other people, had the largest and most valuable establishments for raising swine, and these were so numerous (as that geographer tells us) that they supplied not only Rome, but also the greater portion of Italy.<sup>4</sup> Strabo further says (IV, 192), describing that part of Gaul traversed by the Aar, that from that territory the best hams were exported to Rome. Again, in speaking of the Ceretani, who live near the frontier of Gallic Iberia, he says that the people there cure excellent hams, as celebrated as those of Cantabria, which bring them a great deal of money: compare also Martial (Epigram XIII, 54, 55); still another authority<sup>5</sup> tells us that “the best of all hams were those of Gaul.” We know that at the present time many French cities are famous for their hams. In Paris, the oldest of

<sup>1</sup> F. Lenormant, *La monnaie dans l'antiquité*, as cited above.

<sup>2</sup> See Hill, *A Handbook of Greek and Roman Coins*, p. 3.

<sup>3</sup> Strabo, IV, 197: “The Gauls subsist principally on meat, and all kinds of flesh, especially that of swine, which they eat both fresh and salted. Their swine live in the fields and surpass in height, strength and swiftness. . . . They have sheep and swine in such abundance that they supply *saga* and salted pork in plenty, not only to Rome, but to most parts of Italy.” [Hamilton's translation, I, p. 399: *Saga* were cloaks of coarse woolen cloth, often with the nap left on, and usually worn by soldiers. — ED.] Compare also Diodorus, V, 352 and 355: “The Gauls make abundant

use of the flesh of animals which they raise” [as distinguished from the beasts of the chase].

<sup>4</sup> During the reign of Theodosius (A. D. 379–395) “for five months in the year,” says Gibbon, “a regular allowance of bacon was distributed to the poorer citizens, and the annual consumption of the capital, at a time when it was much declined from its former lustre, was ascertained by an edict of Valentinian the Third, at 3,628,000 pounds. See *Novell.*, I, tit. xv. This law was published at Rome June 29, A. D. 452.” By a law of Theodosius a piece of gold (eleven shillings) was equivalent to eighty pounds of bacon; *Cod. Theod.*, VIII, tit. iv. At this period however, Lucania supplied a considerable quantity of this allowance. — ED.

<sup>5</sup> Athenaeus, IV, 657.



the markets, still existing, is the "Ham Market," originally known as the "*Foire aux lard*" (or Market for bacon).

Nîmes was rich not only in boars and swine,<sup>1</sup> as is shown by its coins (which bear the Greek word ΝΑΜΑΣΑΤΩΝ and have a hog for their principal type<sup>2</sup>), but it was situated at the junction of two great commercial routes; by one of these its people carried to Rome the products of Central Gaul upon the Rhone, at the mouth of which dwelt the Arecomisci; by the other route, of which Nîmes was the key,<sup>3</sup> came the products of Iberia. When we consider that the Gauls, following the example of other ancient peoples, used in primitive times the salted meat of swine, and especially hams, as a measure of value and for monetary purposes, it is by no means improbable that the people of Nîmes, a great commercial centre, gave to their copper money, at a much later period and for the same reason as the Olbians, the form of their most ancient standard of exchange, for which in the course of time they substituted coins.

All that I have said does not conflict with the fact that many of these singular pieces have been found in the famous old fountain at Nîmes.<sup>4</sup> Since we know that it was once customary among the Greeks, the Romans and the Gauls, to throw money into their springs and sacred lakes,<sup>5</sup> as votive offerings, and to choose for the purpose, in the historic period, the rude primeval pieces of metal used as money, or the primitive metallic coins, whence comes, as Mommsen has noted,<sup>6</sup> the Latin phrase *stipem jacere* [to throw an offering], we may reasonably suppose that the form of the merchandise used for primeval money among the Gauls was intentionally given to these pieces of Nîmes, because they were struck especially to serve as offerings to the infernal gods, who presided over fountains and lakes.

This theory seems to me to be very probable. It is a matter of general knowledge that the pig, especially, was the animal used for expiatory sacrifices to the infernal gods. This is clearly shown by the ceremonies of the Eleusinian mysteries and by many other ancient sources,<sup>7</sup> and in particular by

<sup>1</sup> J. F. Perrot, *Lettres sur Nîmes et le Midi*, I, p. 19 (Nîmes, 1840).

<sup>2</sup> A. Goudard, *Monographie des monnaies*, etc., pp. 33, 34, pl. III, No. 14.

<sup>3</sup> Strabo, V. 187:—See also Titus Livy, XXI–XXVI, where we find it stated that the Arecomisci opposed the crossing of the Rhone by Hannibal.

<sup>4</sup> Goudard, *Notice (loc. cit.)*, p. 59, "Many have been found in the basin of this fountain."

<sup>5</sup> Pausanias, I, 34, 4:—Strabo, IV, 188. The latter, quoting Pausanias, says:—"The country abounding in gold, and the inhabitants being superstitious . . . hid their treasures . . . the [sacred] lakes in particular affording them a hiding place for depositing their gold and silver bullion. When the Romans obtained possession, they sold these lakes, and many of the pur-

chasers found therein solid masses of silver." [Hamilton's translation, I, 280.] On the great number of coins found in the basins of springs and fountains, see F. Lenormant, *La monnaie dans l'antiquité*, p. 29, et seq.:—Babelon, *Traité des monnaies*, I, pp. 673, 674, and especially Frazer, *Pausanias*, II, pp. 474, 475, where he discusses at length the very common custom of the sick, both among ancient and modern nations, of throwing coins into springs, rivers and lakes.

<sup>6</sup> *Histoire de la monnaie romaine* (translated by Blacas), I, p. 174.

<sup>7</sup> Preller–Robert, *Griech. Mythol.*, p. 796, 2.—Æschylus, *Eumen.*, 293, "καθαρμοὶ χοιροκτόνους" [by the purifying sacrifices of swine].—Schol., *Aristoph. Ranae*, 338.—Ovid, *Fasti* I, 349, etc.

a curious Greek custom, — and as every scholar knows, the southern Gauls adopted many of their customs from that people. During the rites of the Thesmophoria [an ancient festival in honor of Demeter and Persephone commemorating the abduction of the latter by Pluto] women threw young pigs, while still alive, into wells, ditches and lagoons.<sup>1</sup> There they left them for a long time until entirely decomposed, and then, drawing off the water, they carried away all that the reptiles in the ditches had not devoured. It is quite possible, therefore, that the people of Nîmes, following some very early custom, threw into their sacred fountain, in place of swine, these singular pieces; for in ancient times this was a common practice among the poorer classes, when offering sacrifices. Those who were unable to bring oxen, sheep, etc., for that purpose, presented as a substitute a likeness of the animal, but which had only a trivial value.

I preface what I have to say further on this subject, by quoting the words of Strabo: — “I do not pretend that I am absolutely right; in questions of this kind probability must suffice.” Yet I fear I may even depart from probability when I add the following theory, which has strongly impressed itself upon my mind. We know that in every language (as we have seen in these papers by the words used signifying money) there are evident traces of the custom of giving to coins names derived from the primitive money. For example, the words *pecunia*, *rupya*, *fee*, etc. It seems probable therefore, that the French language has also preserved similar traces of the primeval Gallic custom of employing the flesh of swine in the place of money, of which we may perhaps find evidence in the two common sayings “He has not a sou,” and “He has not a liard.” As we know, the word liard denotes a very small copper coin, a sub-division of the sou, having scarcely the value of a centime. According to Littré the etymology of this word is as yet unknown. May I then be permitted to suggest that originally it was identical with the word *lard* (which has lost its final d) — the layer of hard fat just under the skin of swine. The saying “He has not a liard” would then be applied in the beginning to a very poor man, one who has not even the least morsel of salt pork which he can use as money.<sup>2</sup>

Again, the word *sou*, identified with the French words *solz* and *sols*, the Spanish *sueldo*, and the Portuguese *soldo*, is regarded by all as derived from the Latin *solidus*. Treading with great hesitation on ground with which I am not familiar, I venture to remark that the Latin word *solidus* always means a gold coin, while the French word *sou* was originally applied to *all* money,

<sup>1</sup> See an account of these ceremonies in *Schol. Luc.*, by Rhode in *Rhein. Mus.*, XXV, p. 545. [It will be remembered that the coins of Eleusis have the type of a sow. — ED.].

<sup>2</sup> It should be mentioned that some French numismatists think that *liard* comes from the coins called *li hard* or *li hardis*.



gold, silver and copper, as well as to money of account. The word meant simply *money*. I may add that I find that Littré also says that *sou* is by some authorities derived from the word *sô*, which again comes from the word *soue* — meaning, among the peasantry, a piggery, and which Littré would derive from the Latin *sus*, the Greek *σὺς* and *ῥς*, and the old German *sû*. All these words mean a pig. If the origin of the word *sou* which I have suggested is the true one — and I hesitate, as I have already said, to claim that I am correct — we shall simply have a new example of the preservation in different languages of primitive words in historic times, words which serve to designate the chief product of a country used as money. All this will be considered by numismatists and French linguists more competent to decide than myself. I will only call attention to a further fact bearing on the subject; the ancient Greeks in place of using the saying “A heavy ox has walked on him,”<sup>1</sup> alluding to the primitive “money,” used another which had a similar meaning — *ὅς παχὺς κέῖτ’ ἐπὶ στόμα* [a fat hog lies on his mouth]. This shows that the pig, like the ox, had occasionally served the Greeks at an early period as a monetary unit. That the Romans also, in primeval days, utilized swine as money we know from ancient authorities which inform us that the hog was one of the types upon the first Roman coinage.<sup>2</sup> Speaking of Publicola’s law against disobeying the consuls, the fine for its breach being five oxen and two sheep, Plutarch says “the value of a sheep was ten oboli; of an ox, one hundred, the Romans not using metallic money [in Publicola’s time] to any extent, because they were rich in flocks and herds. To this day they call their substance *pecoulia* from *pecus*, cattle, their most ancient coins bearing the device of an ox, a sheep, or a hog, and their sons being distinguished with the names of Suilli, Bubulei, Caprarii and Porcii, derived from the names of such animals.”

#### THE CROCODILE ON COINS OF NEMAUSUS.

THE *coins* of Nemausus, no less than the pieces discussed above by M. Svoronos, have also furnished an enigma to numismatists, because of the curious device for a coin of Gaul, of a crocodile chained to a palm tree, which appears on many of them. We learn from M. Alphonse de Witte, that a series of brochures on this coinage has lately been issued by M. G. Armadel. One of these discusses the numismatic puzzles upon them, and two others, entitled, “*La signification du crocodile de Nîmes*,” and “*Encore le crocodile de Nîmes*,” are specially devoted to a study of this type. In these the author endeavors to show that while, as commonly believed, the design

<sup>1</sup> This proverb it will be remembered (See *Journal*, XLIII, p. 36) signifies that the person to whom it was applied had been *heavily* bribed to keep silent. — ED.

<sup>2</sup> See Plutarch, *Public.*, II.



probably commemorates, officially, the Roman victories in Egypt, it also has a half-concealed allusion to Octavius, and his intrigues with Cleopatra.

The charming daughter of Ptolemy Auletes, who according to Alexandrian custom married first her eldest and then her youngest brother, is perhaps symbolized by the palm-tree, but whether the chained crocodile alludes to one of the Roman leaders, and if so, whether Julius Caesar, Mark Antony or Octavius Augustus be the one intended, must be a difficult problem to decide, with probabilities seemingly against the latter, if the story be true that fear of gracing his imperial triumph brought her to her despairing end. M.

### THE "CROWN OF THE ROSE" OF HENRY THE EIGHTH.

IN Volume IV (1907) of the *British Numismatic Journal*, Mr. L. A. Lawrence published a new type of gold coin of Henry the Eighth which was known from documents, but not believed to be extant. Two examples, at least, of this rare variety have come to light, and one of them The American Numismatic Society now possesses through the kindness of Mr. J. Sanford Saltus. Mr. Lawrence describes the coin as follows: "Obverse, a shield bearing the arms of England and France quarterly; above it a crown, all within two inner circles, the innermost linear, the outer slightly dotted, which are pierced above by the ball and cross surmounting the crown. The mint-mark is a rose. Legend: HENRIC' 8 x DEI x GRA' x REX x AGL' x Z x FRA'C' The stops are crosses, and there are two of these after each word of the legend except HENRIC', where there is only one, and FRA'C', where there is no stop. There are marks of contraction after HENRIC, GRA, AGL, FRAC and also after the A of the last word. The numeral has the Arabic form, 8. Reverse, a full-blown single rose of five petals; surrounding it four fleurs-de-lis arranged crosswise; between these alternately, a lion passant guardant, and the letter H crowned, all within inner circles as on the obverse. The mint-mark is a rose, and the legend HENRIC' x RVTILANS x ROSA x SINE x SPINA One cross and a mark of contraction after HENRIC, no stop after SPINA, and two crosses after each other word. [See plate.] The weight of the coin is 51 grains."

This coin has been identified by Mr. Lawrence as the "crown of the rose" which was ordered by a Proclamation of August 22, 1526, and in November of the same year either withdrawn or no longer coined because it was found inconvenient for calculation. The issue was occasioned by a reform measure designed to stem the outward flow of gold to Flanders and France whither it was attracted by higher prices due to scarcity of the metal in those countries. A royal edict prescribed that the French crown of the sun, then current in the

realm, and all other crowns of like weight and fineness should be accepted at four shillings and sixpence. "And whereas the crown of the sun was a strange coin, the King with the advice of his Council, thought fit that there should be a piece of gold of his own coin of like fineness, weight and goodness as the said crown of the sun, to be called the crown of the rose," etc. By raising the price of gold at home to the level of that in the neighboring countries, an attempt was made to check exportation, and later it was found expedient to put even an additional value on the current coins. The type of the reverse is new, and, in general arrangement, resembles that of the crown of the sun which it was intended to replace. The new denomination was, however, found awkward for calculation, and was succeeded by another crown which was called the crown of the double rose, of higher weight than the crown of the single rose, so as to be current for five shillings. Thus the comparatively short life of the "crown of the rose" fully accounts for its extreme rarity.

A. B.

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#### OFFICIAL MEDAL OF THE NEWBURGH HUDSON-FULTON CELEBRATION.

ONE excellent object which the Hudson-Fulton Celebration Commission had in view in the issue of their Medal, described in the last number of the *Journal*, was to extend information to the schools and academies of the State as to the true significance of the celebration, by offering prizes for the best essays discussing the important consequences resulting from the discovery of the Hudson River, and the application of steam to navigation thereon. A goodly number of the official medals were required, two for each high school or academy competing being offered. The Celebration Committee of the City of Newburgh followed this plan, by a similar offer of the medal struck for that city, as prizes in several of its schools. As the interest in medals commemorating this celebration is so general we are glad to give the following description of the Newburgh medal, struck for this occasion, for which we are indebted to Mr. Frederick H. Keefe, the Secretary of the Newburgh Medal Committee.

The medal is of bronze, two inches in diameter, showing on the obverse a profile of the heads of Hudson and Fulton, with the word HUDSON to the left of Hudson's head and FULTON on the right side of that of Fulton. The relief has considerable depth; the edge of the medal is plain.

The reverse has as a central figure a female enthroned in a balcony over the Hudson River, with the inscription beneath it, NEWBURGH. In the upper part of this balcony appears the date, OCT. 1, 1909. The figure personifies



Newburgh in a welcoming attitude with the keys of the city in her uplifted hand; at her feet are models of the *Clermont* and *Half Moon*; on either side of her pedestal are excursion craft and war vessels. Newburgh is shown enthroned in mountains whose contour takes the appearance of Newburgh Bay, while in the distance is shown Polipel's Island, at the gateway to the Highlands and West Point.

Of the general medal, which was for distribution only as a souvenir to the official guests of the Newburgh Commission, one thousand were struck in bronze; two in silver with suitable engraving on the edge, one of which was for Governor Charles Evans Hughes, and the other for Capt. G. P. von Hecking Colenbrander, commander of the *Utrecht*; sixteen were in plated silver, two to be used by each of the eight Grammar Schools of the city as a prize for the best Hudson-Fulton essay. Five hundred medals from these dies were struck with a ring for suspension from a ribbon; these were to be used by the committees of the Celebration. Their badge consisted of the medal with a tri-colored ribbon in the Hudson-Fulton colors, with a bronze bar at the top containing an inscription designating the office held by the member, while the name of the committee was embossed on the ribbon in gold.

The models for the medals were designed by H. K. Bush-Brown, sculptor, a resident of Newburgh and member of the Newburgh Committee. The die-cutting and stamping were done by the Whitehead & Hoag Co. The dies are to be held for the committee at present, but will be destroyed as soon as it is positively known that their needs are satisfied.

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### ORIGIN OF THE WORD OBOLOS.

WE note in the last number of the *American Journal of Archaeology* an interesting item suggesting a different theory as to the origin of the word *Obolos*, when used as the name of a Greek coin. It mentions the fact that Mr. J. A. Montgomery has published "an Aramaic ostrakon from Nippur, in which the word *mobal* occurs. This seems to be the coin indicated by the abbreviation *m* in a number of Aramaic texts, and seems to be also the origin of the Greek word *obolos*, a small Attic coin, in value one-sixth of a drachma. In consideration of the digamma-like pronunciation of the Babylonian *m*, this etymology is perfectly natural. No Greek etymology for the word has yet been discovered."

This theory is interesting, inasmuch as it brings to the attention of scholars a curious coincidence, if nothing more; but we hesitate to accept the statement with which the note closes, in view of the derivation suggested by Svoronos (see *Journal*, XLIII, p. 142), based on his citations from several



ancient Greek authorities, which show that they explained its origin as from the Greek word *obelos*, a spit or goad, which is strongly supported by the discovery of the bundle of spits by Waldstein, described in his account of the excavations at the site of the Temple of Hera, and given in full by Svoronos, in his paper on the money of Lycurgus, printed in the last number of the *Journal*.

## THE CENTENNIAL MEDAL

OF THE ESTABLISHMENT OF THE DIOCESE OF NEW YORK OF THE ROMAN CATHOLIC CHURCH.

THE Committee of The American Numismatic Society on the Publication of Medals have announced the addition of another Medal to those already issued, particulars concerning which will be found in their circular, printed below. The same Committee have in preparation a Medallic Memorial of President Cleveland, an engraving of which, together with the arrangements for its distribution which the Committee have in contemplation, will appear in the next issue of the *Journal*.

In commemoration of the One Hundredth Anniversary of the establishment in 1808 of the Diocese of New York of the Roman Catholic Church, a medal has been designed by Mr. J. Edouard Roiné, of France, now a resident member of The American Numismatic Society, that in historical record and artistic value will take high rank in the Church medallurgy of the world.

The medal has been struck from dies cut by the Medallic Art Company of New York. It is two and three-quarters inches in diameter, and its general appearance is fairly portrayed by the half-tone plate in this issue of the *Journal*.

The obverse of the medal is noteworthy, and of special value on account of its portraits of the seven distinguished prelates who presided over the Diocese of New York during the first century of its activities. The central and larger portrait is that of Archbishop Farley, the present incumbent of the sacred office. In the surrounding field are the portraits, indicated by the names on the outer edge of the medal, of

- |   |  |
|---|--|
| (1) Bishop Luke Concanen,<br>1808-1810; | (4) Archbishop John Hughes,<br>1842-1864;        |
| (2) Bishop John Connolly,<br>1814-1825; | (5) Cardinal Archbishop McCloskey,<br>1864-1885; |
| (3) Bishop John Dubois,<br>1826-1842;   | (6) Archbishop Michael Corrigan,<br>1885-1902.   |

Above the portrait of His Grace the presiding Archbishop, is the symbol of the Holy Spirit — the dove — within the trefoil, typifying the Holy Trinity. Below this portrait, suspended from its frame, is the pectoral cross worn by Archbishop Farley, and presented to him by Pope Leo XIII. At the left in the circle of portraits is the seal of The American Numismatic Society.

The reverse of the medal is architectural and armorial in its features. The centre foreground contains a faithful and impressive perspective-relief of St. Patrick's Cathedral, the creation of the architect, James Renwick. At the sides, in the background, are partial representations of St. Peter's Church of 1808 in Barclay Street, and St. Patrick's Church, consecrated in 1815.

The wreath of laurel encircling the edifices is equally divided into four panels, in which are placed the following coats-of-arms: at the top are those of Pope Pius X, the ruling Pontiff; on the lower edge are the arms of Pope Pius VII, who created the Diocese of New York in 1808; at the right are the arms of Archbishop Farley, and on the left those of the Diocese of New York.

With the exception of the few examples that are offered for subscription by the members of The American Numismatic Society, these medals will be issued only through the organization of the Roman Catholic Church in the City of New York.

The numbered examples of this medal will be issued as follows; —

*In gold*: No. 1 for His Holiness, Pope Pius X.

*In silver*: No. 1 for His Grace, Archbishop Farley. Nos. 2 to 76, both inclusive, for subscription by the members of The American Numismatic Society.

*In bronze*: No. 1 for His Grace, Archbishop Farley. Nos. 2 to 101, both inclusive, for subscription by the members of The American Numismatic Society.

The members of the Society have been invited to subscribe for one or more of these medals at the price of \$10.00 each for the issue in silver, and at \$5.00 each for those in bronze. The allotment of the medals will be made in the order of subscription, to the limited extent above described. Numbered medals not applied for prior to February 1, 1910, are to be disposed of as the Committee on the Publication of Medals may consider best.

Subscriptions, with remittances and instructions for delivery, should be sent to Mr. Bauman L. Belden, Director of The American Numismatic Society, West 156th Street, New York City.

In this connection the Committee call attention to an important series of forty commemorative medals issued by the Papal See and struck at the Papal Mint, in Rome, during the past fifty years, as well as to the series of so-called "di Medici" medals, seventy-eight in number, which have been acquired by presentation during the past six months, and are now on exhibition in the Museum of the Society.

EDWARD D. ADAMS,

STEPHEN BAKER,

HENRY W. CANNON,

DR. GEORGE F. KUNZ,

WILLIAM R. PETERS,

*Committee on the Publication of Medals.*



THE CENTENNIAL MEDAL  
OF THE ROMAN CATHOLIC DIOCESE OF NEW YORK.



THE "CROWN OF THE ROSE."





## A GIFT BY BONAPARTE TO THE UNITED STATES.

WE take pleasure in printing the following Query, sent to the *Journal* by M. J. Adrien Blanchet, of Paris, one of the editors of the *Revue Numismatique*, of that city. We shall be glad if any of our readers can furnish us with information concerning the disposition of this gift. Is it possible that they are still preserved in the Cabinet of the United States Mint?

M.

*Editor of the Journal:—*

In the month "Fructidor," of the eighth year of the French Republic (September, 1800), a large hoard of Roman gold coins was found at Fronchoy, in the canton of Hornoy, arrondissement of Amiens, Department of the Sommes, France. The value of this treasure was about 150,000 francs. Among them were rare aurei of Plotina, Marciana, and Matidia, with many beautiful reverses of Trajan and Hadrian, and others of later date struck in the time of Severus Alexander.<sup>1</sup> Jacques Cambry, who was then Prefect of the Department of the Oise, purchased a great part of these coins, all of which were rare, or unknown to numismatists. Soon afterward he came to Paris, and desiring to please the First Consul, presented him with twelve of the rarest and most interesting pieces from his treasure. The Minister of the young Republic of the United States of America being present, the chief of the French Government handed him the precious gift offered by Cambry, saying: "*Monsieur l'Ambassadeur, portez cela en Amérique, et dites à vos compatriotes que ce sont les fruits que nos paysans récoltent dans leurs champs.*" (Monsieur Ambassador, carry these to America and tell your fellow-countrymen that these are the fruits which our peasants gather from their fields.)

This anecdote is related by Grivaud de la Vincelle.<sup>2</sup> Is it possible to learn what has become of the twelve Roman coins thus given by Bonaparte to the United States?

ADRIEN BLANCHET,

40 Avenue Bosquet, VIIe.

Paris, December 5, 1909.

## THE NEW DIRECTOR OF THE MINT.

PRESIDENT TAFT has appointed Prof. Abram Piatt Andrew, Jr., until recently the Assistant Professor of Economics at Harvard University, to be Director of the Mint. The Senate at once confirmed the nomination, and Prof. Andrews assumed the position on the first of November last. He is the son of Abram Piatt and Helen Merrell Andrew, and was born in La Porte Ind., Feb. 12, 1873. He fitted for college at Lawrenceville, and graduated at Princeton in 1894, subsequently studying at Harvard, and in Berlin and Paris. In 1900 he received the degree of Ph. D. from Harvard, and the same year

<sup>1</sup> Plotina was the wife, Marciana the sister, and Matidia the niece of the Emperor Trajan; Matidia married Hadrian, his adopted son and successor. This group of family gold pieces bearing portraits of persons all closely related to each other, are among those marked as of very great rarity. Most of them, if not

all, were struck in the first quarter of the second century; those of Severus Alexander were coined a little more than a century later. No doubt they would all command very high prices to-day. — ED.

<sup>2</sup> Recueil de monumens antiques, la plupart inédits et découverts dans l'ancienne Gaule, 1817, II: p. 147.

became Instructor there in the Department of Economics, and three years later was made an Assistant Professor in the same Department. His scholarly attainments have been recognized by the French Government, which has conferred upon him the title of "*Officier d'Academie*." He was granted leave of absence from his duties at Harvard to act as Expert Adviser to the Aldrich Currency Commission. His connection with that Commission, of which he is a member, will be continued for the present, and he will probably have charge of the publication of the large amount of material gathered by that Commission — some thirty volumes — which are soon to be published.

## THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XLIII, p. 159.)

XII. AUSTRIA (continued). A. *Personal* (continued).

Schedel. See Toldy.

Schiller. Prague medal. See under Germany.

Dr. Joseph Schindler ( ), of Gräfenberg.

2621. *Obverse*. Head, to right. Beneath: J. SCHWERTNER Inscription: \* JOSEPH SCHINDLER \* | GRAEFENBERG AM 30. JULI 1876

*Reverse*. Hygieia, with staff of Aesculapius in right hand, points with left to a spring issuing from rocks, upon which an oak branch. Inscription: DEN WUERDIGEN NACHFOLGER DES UNSTERBLICHEN VINCENZ PRIESSNITZ ALS ERINNERUNG SEINES 25 JAHRIG — JUBILAEUMS \*

Silver, bronze. 32. 50mm. Donebauer, p. 391, No. 3733; Grenzer, Adressbuch, 1884, p. 159.

Dr. Joseph Scholz (1835— ), of Vienna.

2622. *Obverse*. Bust, facing. Above: DR · JOSEPH SCHOLZ AET · | LXX Below: SOCIETAS MEDICORVM | REGIONVM MERIDIONALIVM VIENN. | PRÆSIDI SVO | PER XXX ANNOS OPTIME MERITO | SOCIO PERITISSIMO DOCTISSIMO | NEC NON PICTORI AC NUMISMATICO | L · L · D · D ·

*Reverse*. Blank.

Bronze. 42 x 60. 65 x 95mm. By Rudolph Marschall, *Monatsblatt d. num. Gesell. in Wien*, Jan., 1906, p. 12; *Ibid.*, Sept., 1906, p. 100, fig. An engraving is in the Boston collection.

Dr. Johann Schroth (1798–1856), of Lindewiese.

2623. *Obverse*. Head, to right. Inscription: JOHANN SCHROTH BEGRUENDER DES DIAETETISCHEN NATURHEILVERFAHRENS Exergue, a rosette.

*Reverse*. A shield, before branches of laurel. Inscription: GEB. D. 11 FEB. 1798 Z. BOEHMISCHDORF — OEST | SCHLES | — GEST. 26. MAERZ 1856 Z. LINDEWIESE (rosette) Legend upon shield: IN | FEUCHTER WAERME | GEDEIHT | HOLZ FRUCHT WEIN | SELBST | FLEISCH U. BEIN | JOH. | SCHROTH | — . —

Silver. 20. 30mm. With loop and ring. Fr. and S., 4020. In the Boston collection.



Dr. Ignaz Philipp Semmelweiss (1818-85), of Buda Pest.

2624. *Obverse*. Benevolence, seated. (His monument.)

*Reverse*. Within wreath, in ten lines: MEDICO HUNGARO PROF. ARTIS. OBSTETR. (etc.)

Bronze. 52 x 32. 82 x 50mm. By Beraal, 1906. R. Ball Cat., Nov., 1907, No. 1099.

Dr. Joseph Skoda (1805-81), of Vienna.

2625. *Obverse*. Within circle, head to left. Beneath: C. RADNITZKY F. Above: JOSEPHO SKODA Inscription: \* SCHOLAE · MEDICAE · REFORMATORI · MEMBRO · PRAE-  
LVCENTI · COLLEG : DOCT : MEDICVM · UNIV · VINDOB : 1871

*Reverse*. Aesculapius to left, stethoscope in hand, sitting by bedside and conversing with patient. Inscription: PERCUSSIONE · ET · AUSCULTATIONE · NATURAM · MORBI · DIVINAT Exergue, three stars.

Silver, bronze. 44. 70mm. Donebauer, p. 418, No. 3907, pl. LXI; Spemann, Hist. Med. Kalender, 1906, p. 9, fig. In the Government, Boston and University of Pa. collections.

Dr. Johann Kaspar Friedrich Spurzheim (1776-1832), of Vienna.

See under the United States, No. 1573.

Count Gundaker Thomas Starhemberg ( ), of Vienna.

2626. *Obverse*. Bust, to right.

*Reverse*. Religion and Hygieia with hands over an altar. Legend: PIETATE ET CONSILIO

Silver. 30. 47mm. By Donner. Wellenheim, 14842.

Baron Dr. Andreas Josef Von Stifft (1760-1836), of Vienna. Court Physician.

2627. *Obverse*. Bust, to left, decorated. Upon shoulder: I. LANG F. Beneath: ORDO MEDICOR. VIENN. 29. NOV. 1826. Inscription: ANDREÆ JOSEPHO L. B. DE STIFFT  
\* OB MAGNA IN PRINCIPEM \* IN PATRIAM \* IN REM MEDICAM MERITA \*

*Reverse*. The river Styx. A boat, in which the Emperor Franz I stands with folded arms, while a winged youth propels it to shore and points the staff of Aesculapius at Charon, who with broken paddle has fallen in the bow. Behind, clouds and a rocky cliff. At left, Vienna, with mural crown, extends her arms; at her feet, a shield. Below: PLENKER. INVEN : Inscription: AUGUSTUM GRAVITATE MALI FERT FEBBRIS AD ORCUM \* HIPPOCRATES RETRO DIRIGIT ARTE RATEM \*

Silver. 31. 48mm. Rudolphi, p. 150, No. 624; Kluyskens, II, p. 480, No. 1; *Ibid.*, Cat., p. 89, No. 164; Duisburg, p. 157, CCCCXXI, 1; *Ibid.*, Cat., p. 44, No. 527; Schulman, Arnheim Cat., p. 103, No. 63. In the Government, Boston and University of Pa. collections.

2628. *Obverse*. Head, to right. Beneath: I. D. BOEHM F. Inscription: ANDREAS LIBER — BARO — DE STIFFT

*Reverse*. Within oak and laurel branches tied by ribbon: LAVREAM | SEMISECV-  
LAREM | CELEBRAT | ORDO | MEDICORVM | VINDOBONENSIVM | MDCCCXXXIV | — | NAT.  
29. NOV. 1760 | PROM · 21 AUG. 1784

Silver, bronze, Berlin iron. 33. 52mm. Kluyskens, II, p. 481, No. 2; *Ibid.*, Cat., p. 89, No. 164<sup>a</sup>; Duisburg, p. 157, CCCCXXI, 2; *Ibid.*, Cat., p. 44, No. 528; Schulman, Arnheim Cat., p. 103, No. 64. In the Government, Boston and University of Pa. collections.

2629. As preceding, save that lettering of reverse is much larger.

Berlin iron. 33. 52mm. In the Boston collection.

## PROCEEDINGS OF SOCIETIES.

## THE AMERICAN NUMISMATIC SOCIETY.

A REGULAR meeting of The American Numismatic Society was held on Monday, November 15, 1909, at 8.30 P. M., at the Society's building, President Huntington presiding.

The Council reported as follows : —

*To the President and Members of The American Numismatic Society :*

Your Council would report that, during the summer, the work of the Society has gone along smoothly and without interruption.

The most notable occurrence since the last meeting, and one that it gives your Council great pleasure to report, was the receipt of a donation of \$5,000 to the Endowment Fund of the Society, from its Second Vice-President, Mr. J. Sanford Saltus. Those who have listened to the Curator's reports in the past will realize that this is but one of the many generous gifts that this Society has received from Mr. Saltus.

The addition of six new wall cases, in the main hall, has largely increased the exhibition space, and greatly improved the appearance of the room.

Your Council regrets to announce the death of three Life Members of the Society: Messrs. Francis Lathrop, John S. Kennedy and Gordon Norrie.

The following were elected members: M. Jean Jules Jusserand, Ambassador of France, Washington, D. C.; James A. Clark, Middletown, N. Y.; Walter C. Heath, Summit, N. J.; J. M. Henderson, Columbus, Ohio; Frank I. Liveright, Newark, N. J.; Herbert Niklewicz, Brooklyn, N. Y.; Howland Wood, Brookline, Mass.; John Flanigan, Morris Loeb, Edward R. Smith and Frank A. Vanderlip, of New York; and as Corresponding Members, Messrs. Ludger Gravel, James Reid and Peter O. Tremblay, of Montreal, Canada.

The following reports of officers were submitted : —

## REPORT OF THE TREASURER

Current Funds, Cash balance on hand . . . . .	\$587 40
Permanent Funds, Cash balance, Building Fund . . . . .	\$127 98
“ “ Life Membership Fund . . . . .	3,285 03
“ “ Endowment Fund . . . . .	5,250 00
	————— \$8,683 01

CHARLES PRYER, *Treasurer*.

## REPORT OF THE LIBRARIAN

*To the Officers and Members of The American Numismatic Society :*

Since the May meeting, the Library has received, by gift, exchange or purchase, 36 books, 72 pamphlets and 47 papers.

The following require special mention : —

Edward D. Adams, — Ten books on Medalllic Illustrations of Great Britain and Ireland.

Miss Agnes Baldwin, — Five books on Greek and Roman Coins.

Archer M. Huntington, — Seven books by von Wellenheim on Coins and Medals.

Dr. George F. Kunz, — A pamphlet on Zoroastrian Deities on Indo-Scythian Coins.

Daniel Parish, Jr., — A book on Coins of Venice.

J. Sanford Saltus, — A book on British War Medals and Honorary Distinctions, and a book on the Victoria Cross.

W. W. C. Wilson, — A very rare number of the Canadian Journal, which completes the series.

Mr. Huntington also donated a set of the Century Dictionary and eight useful reference books.

The sets of periodicals and some books have been bound, and many bindings repaired.

A card catalogue has been made of all the books and pamphlets, and the sale catalogues are being classified, indexed and arranged.

At present, the Library is in dire confusion, but it will soon be in good order and in much better condition for practical use.

The Librarian will welcome accessions and a fund for necessary purchases.

The donors are as follows, —

Edward D. Adams,	Dr. W. T. R. Marvin,	Spink & Son,
Miss Agnes Baldwin,	B. Max Mehl,	W. W. C. Wilson,
Dr. Emil Bahrfeldt,	Dr. Eugen Merzbacher,	Berlin Royal Museums,
Bauman L. Belden,	Daniel Parish, Jr.,	Carnegie Institute,
S. Hudson Chapman,	William Poillon,	Swedish Royal Academy,
Archer M. Huntington,	J. Sanford Saltus,	Vienna Numismatic Society.
Dr. George F. Kunz,	William B. Selden,	

Respectfully submitted,

WILLIAM R. WEEKS, *Librarian.*

#### REPORT OF THE CURATOR

*To the Officers and Members of The American Numismatic Society:*

Since the last meeting in May, the Society has received donations of 1532 pieces: Coins, 40 gold, 3 electrum, 264 silver, 368 copper, 18 other metals; Medals, Insignia, etc., 13 gold, 121 silver, 363 copper, 342 other metals.

From Mr. Daniel Parish, Jr., 128 silver and bronze Admiral Vernon medals, 7 Hudson-Fulton medals, 2 U. S. dollars, and a bound volume containing a Hudson-Fulton medal. From Mr. Edward D. Adams, 78 galvano-plastic reproductions of the Medici medals in the National Museum in Florence, 37 silver medals issued by the Papal See at Rome, 6 plaster casts of the famous gold medallions of Aboukir. From Mr. Richard Hoe Lawrence, a bronze plaque by Mr. Brenner, and a gold coin of Syracuse. From Mr. Samuel R. Betts, the medal of the Yale Bi-centennial. From Mr. Edward J. Deitsch, an aluminum medal of Lincoln. From Mr. Archer M. Huntington, a collection of 150 U. S. and foreign medals, among which is a medal of so-called "Berlin iron," 1 gold Hudson-Fulton medal, 1 gold plaque of Grover Cleveland, 1 gold plaque of Lincoln by Roiné, 12 U. S. gold coins, as well as proof sets of U. S. gold for the years



1902 and 1905. Besides these donations from Mr. Huntington, he has also given us a collection of Greek coins which will be mentioned more in detail below.

From Mr. Ludger Gravel, 1 bronze medal of the Chateau de Ramezay, Montreal. From Mr. Victor D. Brenner, 1 Panama Canal medal, 2 cancelled dies of his Lincoln medal. From Charles G. Braxmar Co., 1 silver badge of the Hudson-Fulton celebration. From Mr. Thomas L. Elder, 2 aluminum Cook and Peary medals. From Hon. Reginald S. Doull, 9 silver and gilt medals and badges, commemorating various events. From Mr. Hugo O. Greenhood, 1 bronze medal "The Discovery of San Francisco." From Mr. A. A. Weinmann, 6 plaques by A. A. Weinmann of the artist's family. From the Whitehead & Hoag Co., 2 medals. From Mr. R. W. McLachlan, 1 bronze medal of Montreal. From Mr. John Sutcliffe, 8 foreign coins. From Mr. Howard R. Jackson, 1 rubber token of the Argentine Republic. From Mr. George W. Parent, a set of brass tokens issued by the Hudson Bay Co. From Mr. Nelson P. Pehrson, 127 foreign coins, silver, copper, etc. From Mr. S. D. Hoyt, 15 silver and copper foreign coins. From Mr. Lyman H. Low, 15 Siamese porcelain tokens. From the Medallie Art Co., 1 bronze medal of Cook, 3 medals of Lincoln, 2 bronze presentation medals of the descendants of Elystan Gloddridd, 1 bronze Hudson-Fulton medal by John Flanagan, 1 bronze medal of the Philadelphia Medical College. From Rev. Horace E. Hayden, 1 bronze medal of Wilkes-Barre. From Mr. J. Sanford Saltus, 79 pieces of Maundy money, 3 gold coins of England, 1 set of U. S. gold coins for 1909, 51 gold and 9 copper foreign war medals, 4 coronation medals of Edward VII, 2 gold and 1 silver medal of Jeanne d'Arc. It is also due to the kindness of Mr. Saltus that the Society now possesses one of the rarest of English coins, a gold piece of Henry VIII, called the "crown of the rose," a denomination recorded by historical documents, of which however no specimens were hitherto known. There is said to be only one other example in existence.<sup>1</sup> The Greek coins given by Mr. Huntington, were 1 gold, 3 electrum, 144 silver, 211 bronze, a total of 359 pieces.

Several of the more noteworthy of these Greek coins, the "crown of the rose" of Henry VIII just mentioned, and the Syracusan gold coin given by Mr. Lawrence, are laid on the table for exhibition this evening. The Greek coins are as follows: a tetradrachm of Aenus of the "Fine Period," with a rare reverse; another of Syracuse with a transitional head of noble style; a hemidrachm of Corinth of unusually delicate workmanship; a tetradrachm of Athens of refined archaic style, in perfect preservation; another of Leontini with a head of Apollo, type to the left; a tetradrachm of Alexander I of Macedon; a small silver coin of Camarina with an apparently unpublished inscription; a very rare quarter-hectæ of electrum belonging to the sixth century B. C., which is to be assigned to the class known as "Uncertain, of Asia Minor;" two hectæ of Phocæa, and one-tenth of a gold stater of Cyrene.

The insignia received are as follows: From Mr. Saltus, the National Society of the Colonial Dames of America; the St. George's Society; the silver and enamel Order of the Eagle of Mexico; the gold and enamel decoration "Cross of valor and distinction" of Mexico; the gold and bronze Military Order of the Carabao; the Victoria cross

<sup>1</sup> See page 22 of this number of the *Journal* for a more extended account of this coin.

awarded to Timothy O'Hea, private, 1st Battalion, Rifle Brigade, for extinguishing a fire in a railway van, loaded with ammunition, while on the way from Quebec to Montreal, Canada, on June 19th, 1886. This is the only Victoria Cross ever awarded for an act of bravery performed in America. From the Military Order of the Serpent, its bronze insignia, two grades.

(A list of donors, for the year, will accompany the annual report.)

Respectfully submitted,

WILLIAM POILLON, *Curator*.

Mr. Edward D. Adams, Chairman of the Committee on the Publication of Medals, gave an interesting account of the publication of the Hudson-Fulton Medal by the Society, and by the Hudson-Fulton Commission. He also announced that a medal commemorative of Grover Cleveland had been prepared, and would shortly be offered to the members of the Society.

A vote of thanks was tendered to Mr. Adams and his Committee, for the successful publication of the Hudson-Fulton Medal.

It was unanimously resolved, that the thanks of the Society be tendered to Mr. J. Sanford Saltus for his most generous gift of five thousand dollars, to the Endowment Fund of the Society.

The meeting then adjourned.

BAUMAN L. BELDEN, *Recording Secretary*.

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A REGULAR meeting of The American Numismatic Society was held on Monday, December 20, 1909, at 8.30 P. M., at the Society's building, President Huntington presiding.

The Council reported as follows :—

*To the President and Members of The American Numismatic Society :*

Your Council would report that the work of the Society has progressed in a satisfactory manner during the past month.

Announcement is made, with great regret, of the death of Mr. Henri de Morgan, who has been a Life Member of the Society for over thirty-one years, and of Mr. Henry W. Holland, of Boston, a Corresponding Member since 1876.

In response to an invitation for the Society to participate in the Numismatic Congress, to be held in Brussels next year, the President has been authorized to appoint one or more delegates.

Feeling that the changed conditions, incident to the growth of the Society, and its occupancy of its own building, have made some changes in the rules governing it, most important, your Council has spent much time in considering a revision of the Constitution and By-Laws of the Society.

The result will be placed before you, this evening, for your information ; action upon it will be taken at the annual meeting, January 17th next.

All of which is respectfully submitted.

The following reports of officers were presented:—

#### REPORT OF THE TREASURER

CURRENT FUNDS									
Balance, November 15th	.	.	.	.	.	.	.	.	\$587 40
Receipts	.	.	.	.	.	.	.	.	95 79
									<hr/> \$683 19
Disbursements	.	.	.	.	.	.	.	.	194 29
									<hr/> \$488 90
PERMANENT FUNDS									
Balance November 15th	.	.	.	.	.	.	.	.	\$8,663 01
Receipts	.	.	.	.	.	.	.	.	100 00
									<hr/> \$8,763 01
Disbursements — 8 \$1,000 Bonds	.	.	.	.	.	.	.	.	7,959 51
									<hr/> \$803 50

CHARLES PRYER, *Treasurer*.

#### REPORT OF THE LIBRARIAN

*To the Officers and Members of The American Numismatic Society:*

Since the November meeting the Library has received, by purchase, exchange, or gift, six books, twenty-six pamphlets and five papers.

The following require special mention:—

Mr. Edward D. Adams gave to the Library ten portfolios of ten plates each, of Medallion Illustrations of Great Britain and Ireland, mention of which was made in the report in November. He has now donated another portfolio, containing ten plates, making in all one hundred and ten plates.

Miss Agnes Baldwin gave four books on Greek and Roman Statuary, by S. Reinach, a book on Coins and How to Know Them, by G. B. Rawlings, and the Biography of Sir John Evans.

Mr. Archer M. Huntington has given a royal quarto volume on Mozarabic Initials and Miniatures, to which he wrote the introduction, his Note Book in Northern Spain, and his edition of The Poem of the Cid.

Mr. Richard Hoe Lawrence has sent another of the parts of the Dictionary of Greek and Roman Antiquities.

The following is a list of donors:—

Edward D. Adams,  
Dr. Emil Bahrfeldt,  
Miss Agnes Baldwin,  
Bauman L. Belden,  
Archer M. Huntington,

Richard Hoe Lawrence,  
Dr. W. T. R. Marvin,  
Johannes Müller,  
Spink & Son,  
Vienna Numismatic Society.

Respectfully submitted,

WILLIAM R. WEEKS, *Librarian*.



## REPORT OF THE CURATOR

*To the Officers and Members of The American Numismatic Society:*

Since the last meeting the Society has received 928 pieces, of which 795 were coins and 133 medals. Of this rather considerable total for a month's accession, 730 pieces, chiefly copper coins representing most of the countries of Europe and America, donated by Mr. James Ten Eyck of Albany, have proved a valuable source from which to fill in our series where there are varieties lacking. Dr. W. T. R. Marvin sent us two rare tokens used in the Greek church at Erzroum. From the Committee on Publication of Medals of this Society, we received two cast plaques of the Cleveland medal by Roiné. From the Hudson-Fulton Commission, the various issues of the Hudson-Fulton Official medal in silver, bronze and other metals. From the National Arts Club, one bronze plaque, "Fastidiosa," by Mr. Brenner. From Mr. J. Sanford Saltus, one silver medal given by the Ladies of Houston, Texas, for the defence of the Sabine Pass; one gold and enamel decoration, the Order of the Southern Cross, Brazil; one gold and bronze insignia, the Military Order of the Serpent, National Commander; one gold and enamel insignia of the St. David's Society of New York. From the Society of Colonial Wars, we have received one bronze plaque, "The Colonial Washington," by Kelly. From the Medallie Art Co., one bronze medal, the Rawson Prize medal, one Evans Family silver medal, and one silver Isadore Memorial medal. From Mr. Edward D. Adams, one silver Official Badge of the Hudson-Fulton Celebration. From Dr. William S. Disbrow, one bronze medal, commemorating the dedication of the Newark City Hall.

(A full list of donors will be presented with the annual report.)

Respectfully submitted,

WILLIAM POILLON, *Curator.*

The proposed revised Constitution and By-Laws, to be presented for action at the annual meeting, was then read, and signed by all the members present.

The meeting then adjourned.

BAUMAN L. BELDEN, *Recording Secretary.*

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CHINESE AND JAPANESE COLLECTORS.

AMONG both the Chinese and Japanese there have been ardent coin-collectors for centuries, and they have published many books on their coinages, but have written nothing on coins other than their own, with the single exception of a curious pamphlet on foreign money, which is more weird and ludicrous than scientific. For the most part Chinese and Japanese numismatic writers have treated the subject from the antiquarian standpoint, and have

gone into the study of their ancient coins at great length ; in fact their modern coins are hardly considered. Most Chinese treatises end with the Ming dynasty, in the middle of the seventeenth century, and what has been published on the coins of the present dynasty is the work of foreigners. Indeed, it is doubtful if a single native author has written one word on the modern struck coins of China. This task, we understand, a European has lately undertaken.

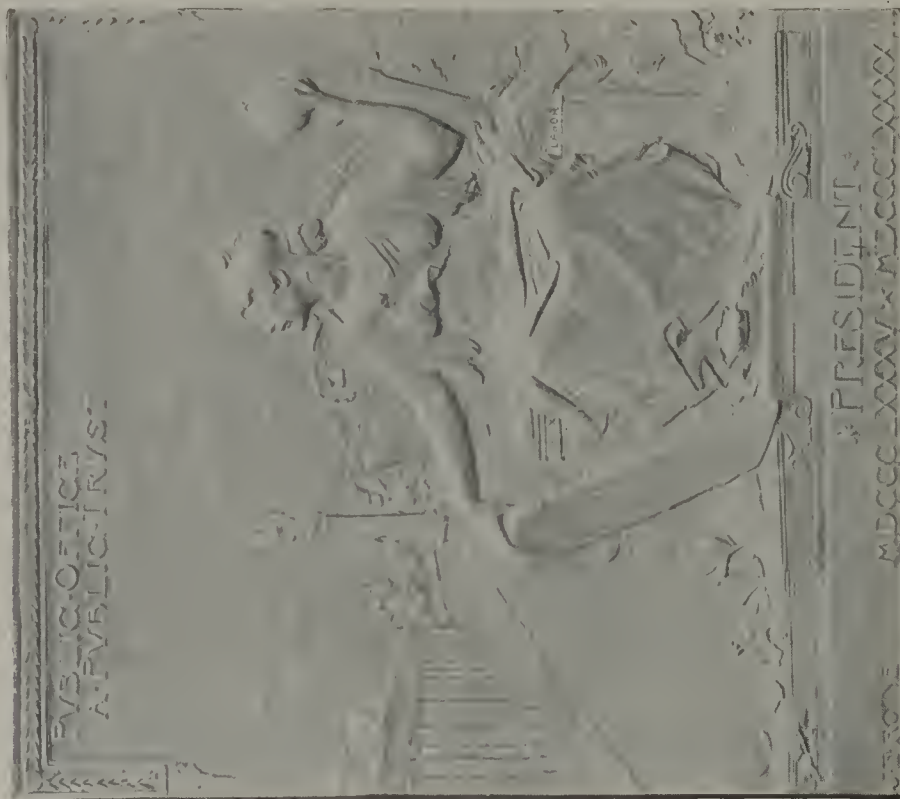
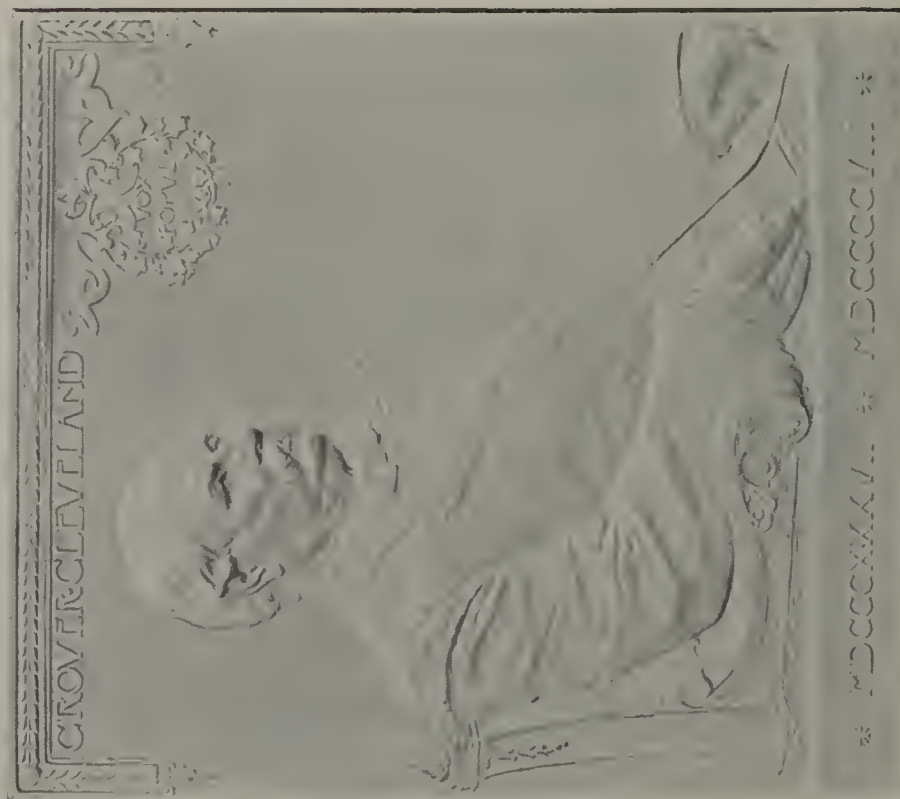
In Japan the situation is about the same, and the only accounts to be found of the modern or Medji coinages are by foreigners. So far as we know, there is no collection of modern Japanese coins in Japan, and it is with the greatest difficulty that the few European and American collectors can get any data of the modern issues.

Both Chinese and Japanese collectors are peculiar in their fancies as regards *desiderata*. No Chinese collector would think of purchasing an ancient coin in new condition ; it must be patinated and have all the earmarks of extreme age. If by chance the old odd-shaped coins are found new and uncorroded, they are quickly covered over with green and red paint, and subjected to chemicals that seldom deceive any one, and then are eagerly sought for. Counterfeits of nearly all the rarer coins are plentiful, and it is frequently a problem to pick out the good from the false. The "fake" patina is no sign that the coin is false.

The Japanese are also very particular in their choice of coins. Those with a transparent greenish patination are the more eagerly sought, while a coin that has been through fire, even though undoubtedly genuine, is treated with suspicion, and in a land with so many wooden houses and frequent fires, many of the older coins are found burnt. The Japanese collect in what seems to us a peculiar fashion. For the most part one buys only those pieces that please his fancy, and although he may have gathered but a dozen coins, he considers himself quite a collector. Very few try for completeness, but limit their acquisitions to one or two lines. The so-called "twelve ancient coins" are the most popular, and the pieces of the large, partly modern series, known as the Kwan-Ei sen, come next. These two lines the Japanese have studied exhaustively from their standpoint, and have written a great deal about them. Other issues that to us appear to be quite as interesting, such as the Bunkyo and the Tempo series, they have hardly noticed, and this is also true of their large and interesting series of paper money. The Japanese are, however, especially fond of Chinese coins, and there are many cabinets of these pieces in the kingdom. Foreign coins they know nothing about, and look upon them more as "curios" than anything else.







THE CLEVELAND PLAQUETTE.



# AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo  
Ipse domi, simvl ac nvmmos contemplor in arca.

— Horatii, Sat. I, i. 66.

VOL. XLIV: No. 2.

NEW YORK.

APRIL, 1910.

## PORTRAITURE AND ITS ORIGINS IN GREEK MONETARY TYPES.

By E. BABELON.

M. ERNEST BABELON, Member of the French Institute and one of the Editors of the *Revue Numismatique*, of Paris, is well known as an eminent numismatic authority. His "Treatise on Greek and Roman Coins," in three volumes, fully illustrated, and his "Historical and Chronological Description of Roman Consular Coins," two volumes, are among the most important modern contributions to numismatic science. In a recent number of the *Revue* he has discussed the origin of portraiture on Greek monetary types, with special reference to the faces of the "Royal Archer" on the familiar darics of Persia. This is a branch of the science so novel to American coin-students that we have translated his interesting paper for the readers of the *Journal*, the first portion of which appears below. — ED.

### I.



PORTRAIT, as exactly defined by the lexicographers, is a picture made to resemble some individual by means of one of the arts. In a broader sense, which alone can be adopted from the historic or numismatic point of view, the characteristic quality of a portrait consists in the individuality of the figure, much more than in the degree of resemblance, which quite frequently we may find it impossible to appreciate. To distinguish between a portrait and an ordinary figure, ideal or typical, it is sufficient if we are able to recognize a manifest intention on the part of the artist to present a likeness, whether from nature, or based on authentic sources, which beyond question can belong only to an actual person, a real individual. The head of a divinity — Zeus, Apollo, Athena, Herakles, Aphrodite — or that



of some mythic or legendary hero — Aeneas, Achilles, or Homer — is not a portrait. It is an ideal figure, conventional, an abstract conception. A head of Socrates, of Pericles, or Alexander, whether engraved, sculptured or painted, during the Roman epoch, that is to say many ages after these personages lived, may be classed among portraits if the artist is sustained by historic authority; and this is true even though we may not be able to rely absolutely on its close resemblance to its subject, and find it difficult to decide how far the artist has followed or disregarded tradition. A portrait may be good or bad, idealized or travestied, flattered or a caricature, yet it is still a portrait if it preserves the characteristic individuality which we have defined above.

The figures of Vercingetorix, of Charlemagne, of St. Louis, and Joan of Arc, depicted by modern painters and sculptors in warlike or majestic style, enraptured or inspired, are no more portraits than the images of saints or most of the dignitaries which medieval iconography has so often carved in cathedral porches, and painted in the illuminated manuscripts of that period, because, with a few exceptions which we are glad to recognize, the artist has merely copied the models in his studio, and has been unable or unwilling to derive his inspiration from authentic likenesses, or those reputed to be such.

On the other hand, the effigies of the Roman Emperors, or of eminent personages of modern times, like Francis I, Henry IV, Louis XIV, or Napoleon, may be classed among traditional portraits, even though the artist did not live in their time, and has idealized their features: it is enough that he has had a due regard to a probable likeness, in copying models worthy of acceptance, and has conformed to reliable authorities.<sup>1</sup>

In a word, a portrait should profess to reproduce the face of some actual personage. What degree of resemblance the artist has realized, historically, we may often be unable to appreciate; some ancient portrait which we may consider excellent, might be severely criticised by contemporary judges, from the point of view of its fidelity to its subject.

In medallic art, a portrait necessarily has a certain conventional and idealized character, which is especially distinguished by a fixity of type, in strong contrast with the changes produced by time and circumstances in the features and lineaments of the person represented. This is only less true when a reign has been prolonged for many years, and new dies have been made, showing the natural changes in the countenance of the prince, or in the attributes given him. It is therefore a delicate matter, and often not altogether just, to compare coin-portraits which were taken from life, and

<sup>1</sup> "The accuracy of portraits of illustrious men," says Visconti, "loses nothing in copies; the lapse of time can only extend more widely the knowledge of their physiognomy. Thus we can say without fear of error, that the portraits of Leo X, of Charles V, or

Henry IV, made to-day, are not less like their originals than those of which they are copies, which were painted while those princes were living." *Iconogr. grecque*, II: 38.



which proved acceptable when executed by painters or sculptors sincerely desirous to conform closely to an accurate likeness at the time they were made. In the course of this essay, we should not lose sight of this principle — of which it would be easy to cite proofs from contemporaneous coins.

At what epoch, or rather at what moment, in the history of art, did the portrait, thus understood and defined, make its appearance? Without attempting here to enter into an analysis of this interesting question, it will be sufficient to recall the fact that Egyptian art, of the most remote antiquity, has given us veritable portraits, some painted, others sculptured, which represent not only kings and other persons of exalted rank, but men, women and children of the lower classes of society. In the sculptures of the mastabas the head represented the features of the deceased. The Egyptian statues, especially, surprise us by their individuality, their realistic intensity. Such, among others, are the scribes squatting upon their heels, in the Louvre and at Ghizeh; the Sheik El Beleb and his wife, the figures of Rahotpu, of Cephrenes and Cheops, the lady Nofrit, and the colossal head of Amenothis III.<sup>1</sup>

Then again, the primitive civilizations of Susiana and Chaldea present us with a gallery of portraits in the singular statues discovered by E. de Sarzec, at Tello, and by M. J. de Morgan in the tumulus of Susa. Portraits of the Ninevite monarchs have also been found in the Assyrian sculptures,<sup>2</sup> — characteristic likenesses in spite of their conventional and hieratic aspect, their perukes, and the grotesque beards which they wear; these follow a style which was inherited from the Achaemenides, or perhaps from the Arsacides and the Sassanides. The Assyrian sculptors have gone still farther; they have often given to the officials, who surround the king in their bas-reliefs, features which are intentionally very like those of the monarch himself. A comparison of the sculptures of two different reigns, or of two different palaces, shows a striking resemblance in this respect. A similar custom, inspired perhaps by some religious idea, or by respect to the prince, has been observed in the bas-reliefs and paintings in Egypt.<sup>3</sup>

The most ancient sculpture among the Achaemenides, the successors of the Assyro-Chaldeans, is the famous *stèle* of Méched-Mourgab, which has preserved for us a portrait of Cyrus the Great,<sup>4</sup> standing. Although guarded by the four wings (two reversed) which were emblematic of the gods, this figure, in which we cannot fail to recognize a portrait of a well-marked Aryan type,

<sup>1</sup> See Maspero, *Histoire ancienne de l'Orient classique*, I: 47, 252, 347, 363, 404-408; II: pl. to p. 298, etc.; Paul Girard, *la Peinture antique*, p. 42, et seq.

<sup>2</sup> Fr. Lenormant in *Gazette des Beaux-Arts*, XXV: 218-225; J. Menant, *Remarques sur les portraits des rois assyro-chaldéens*, in *Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres*, 4th series, IX: (1882) 254-267.

<sup>3</sup> Maspero, *Hist. anc. de l'Orient classique*, III: 51, note. This close similarity between the representations of personages of the same reign may suggest the belief that the Assyrians had not yet made portraits. Perrot and Chipiez, *Hist. de l'art dans l'antiquité*, II: 552.

<sup>4</sup> M. Dieulafoy, *L'art antique de la Perse*, I: pl. xvii.

witnesses that the Achaemenides, like the Assyrians, had attempted to individualize the human form. This they also endeavored to do, not only in the bas-reliefs of their palaces, but in their rock-hewn sepulchres. Darius I, the son of Hystaspes, adopted the customs of the ancient kings of Nineveh and Babylon even more than did Cyrus and Cambyses; he "semitized" himself, so to speak. With him and his successors "the abundance and length of their beards were always the emblem of the highest rank."<sup>1</sup> This is the reason why the portraits of the royal children are bearded, though preserving in other respects their proper features. Long hair was an emblem of physical strength among the Semitic peoples, as the Bible story of Samson and Delilah attests. This common practice of giving to sculptures such apparent uniformity may lead those who only glance in a hasty and superficial way at the Achaemenidan bas-reliefs, to fail to appreciate the individuality of the royal portraits; but they will change their opinion very quickly on a more careful study, and will discern true likenesses under the hieratic aspect, stern and cold, of those lineaments. The same may be said of the numerous representation of royal personages engraved on the conoidal cylinders of precious stones, which these princes used for their official seals. Notwithstanding the minuteness of the figures, and the inherent difficulties of this department of the glyptic art, one will readily recognize, when the engraving is in good condition, the features of the different princes, and their characteristics; this is also evident on the monuments intended to indicate their personality and kingly position. The Persian coins of the present day lead us to similar conclusions.

Let us turn our attention for a moment to Greece, whither historians of art have been accustomed to look. The golden masks placed on the faces of the dead in the royal tombs at Mycene, about the twelfth century B. C., were attempts by the goldsmith to make faithful likenesses.<sup>2</sup> And thus the art of Greece before the time of Homer, as well as that of the great civilizations of the Orient, strove to produce portraits, and with some measure of success represented individual faces.

Four or five centuries later, after the Dorian invasion, when Greece once more began its artistic education under its new visitors, we see sculpture gradually passing from images of the most rudimentary character to those great marble statues of primitive style and without definite personality, to which archaeologists have given the generic names of Apollos and Athenas. But it has been justly remarked that these, far from being all Apollos and Athenas, were often not even divinities! It is evident that some at least were merely intended to represent ordinary mortals.

<sup>1</sup> Perrot and Chipiez, *Hist. de l'art dans l'antiquité*, II: 550.

<sup>2</sup> *Ibid.*, VI: 798, 799, and fig. 373; W. Helbig, *l'Épopée homérique*, translated by Trawinski, p. 311;

Courbaud, "Imago," in *Dictionn. des Antiquités gr. et rom.*, by Daremberg and Saglio, p. 390; M. Collignon, *Hist. de la sculpture grecque*, I: 114 *et seq.*, and 201.



The feminine statues, or "maidens," found in 1886, in the excavations about the Acropolis of Athens, were not goddesses, but priestesses or devotees, who had consecrated their likenesses to Athena. But at that time the chisel of the sculptor lacked the requisite skill to give their features a personal character. These votive statues, so far as one can judge, had been executed in advance, like many of our funeral monuments to-day; they represented types of young and attractive girls, with a great variety of coiffures and draperies. The devout Athenian woman bought from the work-shop of the dealer in marble statues that one which pleased her best, and which seemed to her to come the closest to her own likeness. She then caused the artist to carve her name on the base of the statue. This explains the reason why we find on the base of a similar statue of a man, "I am Chares, the son of Cleisis, the son of Teichioussa," which adorned the approach to the temple of the Branchidæ at Miletus.<sup>1</sup>

About 565, B. C., the Phigalians caused a statue of their fellow-citizen Arrachion, victor in the pancratic games, to be erected in the *agora* of their city; it resembles the so-called Apollos, just mentioned; it has the same determined yet smiling face, the limbs stiff, the arms close to the body; but to establish its identity, it needed an inscription on its base, which time had almost effaced when Pausanias described it, who saw it in the second century of our era. The wooden statues of Praxidamas of Aegina, and of Rhexibios of Olympia, which were executed about 550 B. C., like the works of the painter Cimon of Cleonæ, the precursor of Polygnotus,<sup>2</sup> at once commend themselves by the freedom given to the limbs, and the careful endeavor to preserve the likeness, while its accurate anatomy bears witness to the persistent efforts, more and more successful, to follow nature, both in movement and life.

The decisive step, the complete realization of a veritable Greek portrait was finally accomplished in the funerary bas-relief, as was earlier the case in Egypt. M. Courbaud has very recently proved that the faces of the individuals depicted in the famous bas-reliefs known to archaeologists under the names of the *stele* of the youth with the discus, that of Aristion, the warrior of Marathon, and that of Orchomenus, signed by Alxenor of Naxos, all three belonging to the close of the sixth or the beginning of the fifth century B. C.,<sup>3</sup> are true and genuine portraits. We do not propose, in the special subject under discussion, to insist on these and similar examples. We shall only refer the reader to those mentioned by historians of the art, — the portraits painted

<sup>1</sup> Unfortunately the head is lacking. M. Collignon, *op. cit.*, I: 170; G. Perrot, *op. cit.*, VIII: 273. See other examples in Courbaud, *op. cit.*, p. 390, note 6; Herm. Roehl, *Inscript. Graecae antiquissimae*, No. 488; Schreiber, in *Archaeol. Zeitung*, 1883, p. 295.

<sup>2</sup> Paul Girard, *op. cit.*, p. 143.

<sup>3</sup> Collignon, *op. cit.*, I: figs. 124, 125, 200, 201; Perrot, *op. cit.*, VIII: 133, 361, *et passim*.



by Lysias, of Aineios the physician, Timomachus the Theban, Epicharinos the warrior, Nicandra of Naxos, and the various statues dating from the beginning of the fifth century, found at the Athenian Acropolis, at Delphi, at Delos, and Olympia, or mentioned by Pausanias; the bronze statue of Theodorus the Samian; that of the charioteer, in bronze, consecrated at Delphi about 475 B. C.; and finally the frescoes of the Pœcile by Polygnotus and others, of about the same period, which, we are told, represented the Greek and Persian generals who fought at Marathon.

In a word, Greek art at this period had attained to individual and concrete portraiture, and the first third of the fifth century witnessed the flowering out from the archaic period of sculptural skill and portrait-painting. This artistic skill constantly advanced to perfection, so that following the fashion of the time, every distinguished or wealthy citizen intrusted the execution of the sepulchral monuments of those who were dear to him, to sculptors who adorned them with bas-reliefs, in which the most prominent place was given to the deceased, whose features were clearly individualized. The Asiatic princes, like the dynasts of Lycia and Caria, with those of Cyprus and Phenicia, imitating Greek customs, made similar demands upon the chisels of the most renowned Greek sculptors, for decorating their tombs with similar bas-reliefs, in which we find figures that impress us by the personality of their faces.<sup>1</sup>

Thus we come to the fourth century B. C., in which we find a great multitude of statues, figures draped, or standing, busts, simple or those of the "Hermes" style, bas-reliefs and paintings, which have preserved to our own times living memorials, not only of illustrious men like Thucydides, Euripides and Isocrates, but of plain citizens and humble municipal magistrates. "The fourth century," says M. Courbaud, "was that when portraiture, not only of eminent personages, but of private individuals, became the popular fashion. The works of Apelles and Protogenes, and their contemporaries or successors, portrayed Alexander, Antigone, Clitus on horseback, the tragic actor Gorgosthenes, the college of Athenian archons, etc."

With such abundant evidence before us, the questions we would ask ourselves are the following:—Did the engraving of coin-dies, the products of which made their first appearance in the course of the seventh century B. C., share in this general advance of plastic arts, or did that art alone remain undeveloped? What place shall we assign to the human figure and the individual portrait on monetary types previous to the third century B. C.? When and how did the portrait make its appearance on the numismatic works of the East, and of Greece proper? Shall we, in numismatics alone, accept the

<sup>1</sup> Courbaud, *op. cit.*, p. 393; compare also M. Collignon, *op. cit.*, II: 347.

opinion so generally held, which claims that personal portraits on Greek coins did not make their appearance until after the time of Alexander the Great, in the beautiful likenesses made by Diadochus?

## II.

The most ancient coins bear no portraits of the human figure. Some have the type of a sea-tortoise, like the silver pieces which Pheidon began to strike in Aegina; others, like the electrum staters issued by the Greek cities on the coast of Asia Minor, bear devices of various animals, which, in a certain sense, may be regarded as the arms of those cities; as for instance, the lion on the coins of Miletus, the bull on those of Samos, the stag and the bee of Ephesus, the seal on the issues of Phocis, the griffin of Teos, and the tunny-fish of Cyzicus. On the gold and silver staters of Croesus, we have the heads of a bull and a lion facing each other in combat. On other pieces we see a horse, a boar, a ram, a bull, a sea-horse, a sphinx, an octopus, a cock, an eagle, or an owl. On others again are plants and fruits, such as parsley, the fig, the silphium, the pomegranate; vases of various forms, stars, rosettes, and other conventional emblems.

To these types, derived from animals and plants and the leading articles of the commerce or the local industry of a people, were added in time images of divinities standing, or profiles of men and women who surely are not divinities. The most ancient of such figures are: — a female head, doubtless that of Aphrodite, on a silver stater of Cnidos, the rude execution of which and the globular eye recall the *stele* of Doryleus<sup>1</sup>; on a small electrum coin of northern Ionia, the head of Herakles, of which the singular features, with curling beard, an enormous nose, the eye level with the face, the thick, plaited locks of hair, the large neck, were evidently inspired by the type of the Cyprian and Semitic Melkart.<sup>2</sup> The first human likenesses on the coins of the coasts of Asia Minor recall the rare examples of ancient Ionian Greek statues of the same period. Next came, from the same region, about the middle of the sixth century, another feminine portrait, with ear-pendants and a large diadem, prominent cheek-bones, projecting chin, an almond-shaped eye, the hair in thick curls falling on her neck<sup>3</sup>; the grinning mask of a facing Gorgon; the head of a satyr facing, with flattened nose and the ears of a horse; the curious head of a warrior with a peculiar crested helmet<sup>4</sup>; an anthropomorphic bull's head with a long beard, doubtless a river-god<sup>5</sup>; the double head of Janus, one profile bearded and the other beardless, of Tenedos; the head of Aphrodite on the

<sup>1</sup> Babelon, *Traité des monn. gr. et rom.*, Part II; *Description historique*, I; 420, and pl. xviii, fig. 9; compare the *stele* of Doryleus in Perrot and Chipiez, *Hist. de l'art dans l'antiquité*, VIII: 343.

<sup>2</sup> Babelon, *Descript. hist.*, I: 75, and pl. iii, fig. 9.

<sup>3</sup> *Ibid.*, pl. iv, fig. 17.

<sup>4</sup> *Ibid.*, pl. xviii, fig. 22.

<sup>5</sup> *Ibid.*, pl. iv, fig. 19.



reverse of the staters of Cnidus; the bearded head of Ares on the Lycian staters; that of Athena on coins of Sidon, of Hermes and the Gorgon on those of Cyprus and Cilicia. Before the year 500 B. C., there began to appear on the electrum staters of Cyzicus the heads of anthropomorphic divinities — Zeus, Athena, Hera, Demeter, Zeus Ammon, Dionysos, Atys, and others; afterwards the Cyzicenes aspired to reproduce some of the more celebrated contemporaneous works of art, such as the running Nike, Herakles in combat, the head of the Discobolus, like that on the *stele* known as the youth with the discus; and a head of Typhon, which recalls that of the Typhon of the Athenian Acropolis.

We may mention further the head of Athena on the first Athenian staters, so remarkable for the peculiar arrangement of the hair, its eye like that of an owl, its thick lips, half open, and its turned-up chin; the Gorgon head on coins of Eretria, Neapolis and Pangaea, with curling locks artlessly plaited around the forehead; the head of the Corinthian Athena; that of the bearded Dionysos of Aegae, Achaia; of Demeter and Despoina (Artemis) of Arcadia; of the bearded Herakles of Dicaea, Thrace; of Apollo of Siphnos, and of Zeus Ammon of Cyrene.

At the close of the sixth century and in the first third of the fifth, we find in Magna Grecia and Sicily the Hyacinthian Apollo, and the head of Taras of Tarentum; that of the nymph Hyele of Velia and of Cyme of Cumae; the bearded Dionysos of Naxos, Sicily; of Apollo of Leontini; of the nymphs Arethusa, Segesta and the river-god Gelas, of Syracuse, Segesta and Gela.

In a word, everywhere, throughout the entire Greek world, in the East and the West, at a very early period the figures of divinities took a place on coins beside types borrowed from animals and flowers, — concurrently with them, yet without any universal law governing their choice. The selection of these devices and their substitution for the earlier types was determined by local customs or circumstances. In the course of time figures of divinities became more numerous in proportion to the advancing development of art and the increasing number of mints throughout the Greek world. But if these monetary types suggest an interesting relationship to the works of the sculptor, as step by step we trace the progress of the art of engraving in its rendition of the human features in the second half of the sixth century, are we necessarily obliged to consider them as in every case exclusively representing divinities? Can we doubt that among them we have portraits of living or historic personages?

Assuming this position, let us turn our special attention from an iconographic point of view to those monetary types which, instead of being inspired by local traditions, or mythology, allude to historic events contemporary with



the period when these types were engraved. The first of such allusive types relate to the celebration of those public games which held so prominent a place in Greek life. Now is it not possible that in certain exceptional cases, when an engraver placed on his dies the victor in his triumphal chariot or mounted on his race-horse, he sought to flatter the conqueror by reproducing the general outlines of his face, in such a way that all the world would recognize it? That this was a common practice on funeral monuments, we have seen above; why not then attempt it on coins? Why may not some one have endeavored to outline a characteristic profile of an individual, thus preparing the way for the coming, in due time, of an exact and accurate portrait?

When we find a galloping rider on the coins of Erythrae and Celenderis, or a fighting hoplite on the money of Methymna and Aspendos, a Thessalian mastering a savage bull on Thessalian pieces, a peasant, with a broad Macedonian hat, driving two oxen, a soldier on foot subduing his horse, or a rider armed with two lances, on the issues of the Thraco-Macedonian region, it is evident that we have before us the conventional figure of some legendary hero, the ancestor of a people, or the founder of a city: it is a typical image of the chosen occupations, or of some prominent chieftain, of the people or the city where the piece was struck. That these monetary types are symbols, goes without saying. But when, at the beginning of the fifth century, Anaxilaos, the tyrant of Rhegium, having won the race in the Olympic games in his chariot drawn by mules, placed upon his coins the device which represents him driving his triumphal car, is it rash to suppose that the artist undertook in some instances at least, to give the driver the features of Anaxilaos himself? To what degree was he successful? How far was his attempt sincere, and how far influenced by flattery? On what examples has he sought to represent the tyrant, and on which do we have merely the ordinary type of a victorious charioteer? But these are questions of minor importance, which have no bearing on the theory that the burin of the skillful artist was inspired. And indeed, when we examine closely with the glass that little figure seated in his mule-drawn biga, we recognize in it — not indeed on all pieces, but in choice examples — a profile which cannot be classed as a mere common-place piece of work; the pointed beard, the forceful profile, the intent gaze, give the impression of a concrete and personal type.<sup>1</sup>

It is remarkable that this fine portrait, identical in its details, occasionally appears on the coins which Anaxilaos caused to be struck at Rhegium in Calabria, and on those which he issued at Messana in Sicily.<sup>2</sup> And it is not less

<sup>1</sup> See Babelon, *Traite Descript. hist.*, 1: pl. lxxi, fig. 13, 14, 15 (Rhegium); pl. lxxii, fig. 12 and 13 (Messana).

<sup>2</sup> The portrait type of Anaxilaos is bearded; where we find a beardless type (see pl. lxxii, fig. 12), it is

needless to say that it is merely a conventional device of a victorious athlete by an artist who did not dream of individualizing his features. The cutting of coins was entrusted to numerous engravers of varying degrees of skill.

interesting to note that this bearded figure has no resemblance to those of the victors in the games which form the contemporary types on the money of Leontini, of Syracuse and Gela. In most instances, I am convinced, the agonistic type on the coins of these last cities is but the conventional beardless figure of a charioteer or horseman; here again there are some exceptions. I cite as one example an archaic tetradrachm of Leontini, on which we have the winner standing in his quadriga, and crowned by a Victory.<sup>1</sup> It would seem that some of the rarer coins of Syracuse and Gela may be regarded as sustaining our theory, and that they present special peculiarities in the features of individuals. We must not forget that the art of coinage in ancient Greece was essentially subordinated to other arts, following their movement step by step and changing with the fashion of the time. Everywhere the victors in the national games of Greece were held in honor, receiving the highest distinctions and invested with the chief magistracies of their cities; everywhere it was the ambition of the rulers to win success in the great Pan-hellenic games, and cities erected statues in honor of victorious athletes. It is natural that the devices on local coinage also should recall their triumphs, like the statues erected in public places, and an attempt be made by their fellow-citizens to reproduce the very features of their glorious champions, especially when the right to strike money was in their own hands.

As we have said above, it was by these agonistic types that the emblems engraved on coins began to be taken from events in public life, and were no longer exclusively derived from the animal and vegetable kingdoms, or the realms of the gods and legendary heroes. Simultaneously, but without being able to discover the least connection between the two phenomena, we see another human type appearing on coins, which has nothing of the agonistic quality, and to this we will next invite attention. I allude to the royal figure on the money struck by Darius I, the son of Hystaspes (521-485 B. C.), the *daric* and the Median *shekel*.

### III.

From the time of Darius I (about 513), until the conquest of Asia by Alexander, that is to say, during nearly two centuries, the coins of "The Great King," almost without variation, bear the same device; it is that of the prince himself, crowned with the crenelated *cidaris*, the symbol which distinguishes the satraps or dynasts, who were his tributaries. Bending both knees, the right advanced and the left foot extended backward, his left hand outstretched holds a bow, while with his right he grasps a javelin, its point inclined transversely toward the ground, the upper end of its staff terminating

<sup>1</sup> Babelon, *loc. cit.*, pl. lxxiii, fig. 10.



in a ball or "silver pomegranate" On his back is a quiver full of feathered arrows. The *candys*, or sleeved garment, which he wears, is a large, full tunic of embroidered silk, turned back on his arms and on his left knee, and its lower edge is adorned with scallops and tassels. Such is the well known type of the royal archer, represented as the chief of the "ten thousand Immortals," bearers of javelins with silver pomegranates,<sup>1</sup> whose pictured ranks range themselves on the many-colored walls of the palaces of Susa and Persepolis.

If this type of the Achaemenidan archer remained unchanged, except on certain rare silver coins, so long as the Persian empire lasted; if it be merely some conventional hieratic form, such as those on the coins of Athens, of Aegina and Corinth, must we consider that the royal features were only a common-place representation of the "king of kings," without iconographic intention? Or on the other hand, may we not discover, beneath the uniform costume and impersonal attributes, a true and accurate portrait of each of the sovereigns who occupied the Achaemenidan throne? Long ago I answered this question in the affirmative.<sup>2</sup> As my opinion has been disputed, I shall now endeavor to defend and corroborate it, stating it in a definite manner. It is a question of fact, of very minute observation, of classification and comparison.

If we are to discover, as I believe will be the case, a sincere and genuine attempt at portraiture in these figures, as small as those which appear on the coins of the middle ages, one must have experience, and it is important to exaggerate nothing. It goes without saying—and on this point there can be no doubt—that we ought not to expect to find in these little likenesses a perfect resemblance, a rigorous anatomical accuracy surpassing that which we look for in contemporaneous sculptures. To claim this would be absurd, and at once subject me to criticism; for so long as princes ascend the throne in youth and do not vacate it until far advanced in age, it cannot be supposed that their monetary portraits will follow the successive changes caused by time, such as the gradual modifications of their features, or even the progressive development of their beards, their figure or stature. But we maintain that oftentimes the die-engravers were not limited to producing a vague and abstract likeness of the "king of kings," whoever was the occupant of the throne. We believe that we may justly claim that the undoubted differences which exist in these portraits are not to be attributed *solely* to different engravers, to widely separated mints, or to the skill or carelessness of the workmen.

<sup>1</sup> "The ten thousand chosen Persians [were] called Immortals, because if death or disease of any of them made a vacancy in their number, another was chosen at once to take his place, so that they were never more nor less than ten thousand." Herod., VII: 83. Of these, "one thousand had golden pomegranates on their

spears instead of ferules, and enclosed the others; the nine thousand within them, had silver pomegranates." Herod., VII: 41. — ED.

<sup>2</sup> Babelon, *Les Perses Achéménides*. Introd. p. xii, *et seq.*



At the beginning of each reign a royal type was adopted, the features of which resembled those of the new prince as closely as possible, and this type, once established, remained with but slight if any alteration, throughout the entire period of his reign, regardless of any change which might occur in the royal physiognomy. We have then only a single type for each ruler ; a type which no doubt has something of a hieratic and conventional character, but is nevertheless analytic and personal.

When we find, therefore, two or three varieties in the same reign, it is easy to connect them with each other, as we do the various coin-portraits of Louis XIV ; and in spite of certain diversities, due to the multiplicity of mints, of artists, and occasionally no doubt to some established local custom, we can clearly see that their engravers, in some instances at least, sought to make their work conform to an actual likeness of a sovereign whose reign had long continued.

These characteristics are not found on all the coins which have come down to us, and in our iconographic studies we must be careful to exclude the very numerous pieces of careless or barbarous execution ; for these exist in all the series of this money, the mintage of which continued so long and was in such general circulation. Indeed, we find a great number of the Medic shekels, issued from various Asiatic mints in the fifth and fourth centuries B. C., down to the time of Darius III, Codomannus, and even later, on which the figure of the royal archer is only a silhouette, and more or less barbarous. Some examples of these will be given later. These ordinary pieces do not pretend to give portraits, and their types would serve for any reign ; in fact it would be useless to attempt to assign them to any one of the Achaemenidan princes. But beside these, however numerous they may be, there are gold and silver coins of careful, and sometimes even of very delicate workmanship, as fine as that of the seals engraved on precious stones, on which the attentive observer cannot fail to recognize veritable portraits. Every thing leads us to believe that the darics and shekels *with portraits* were specially struck in the mints attached to the royal residences, such as Susa and Babylon, or in the cities where the Persian kings were accustomed to go to take command of their armies. In all probability, artists of pre-eminent reputation executed these royal portraits from life, rather than from statutes. Engravers of less ability copied these types, reproducing them with more or less fidelity, and often without any great care. We have seen above that the same thing occurred in the agonistic types of Anaxilaos ; we shall find that it obtained in the time of Philip of Macedon, the father of Alexander, and it was not unusual in the middle ages.

[To be continued.]

## THE CLEVELAND PLAQUETTE.

THE Committee of The American Numismatic Society on the Publication of Medals has prepared a plaquette in commemoration of the life and public service of Grover Cleveland. The model has been made by J. Edouard Roiné, formerly of Paris, now residing in New York, and a member of the Society. Our photogravure plate, a reproduction of both sides of this design, is the same size as the plaquette.

On the obverse is a half-length seated portrait of Mr. Cleveland, which was studied from those most cherished by his family and with the valuable assistance of its members and their friends.

In the upper left corner is the sentence, VOX POPULI, within a crown or wreath of ivy, gracefully entwined with a festoon of ribbon, intended as a reference to his election by the people, as Mayor of the City of Buffalo, as Governor of the State of New York, and twice as President of the United States. On the socle or plinth are the dates of his birth and death, \* MDCCCXXXVII \* MDCCCXCVIII \*. The artist's name J · E · ROINÉ is in the lower corner at the right.

On the reverse is a draped female figure, seated, representing Democracy; her face upturned to her right, as if reading the sentiment which appears near the upper corner at the left, PVBLIC · OFFICE | A · PVBLIC · TRVST and which has been taken from Mr. Cleveland's address, October 25, 1881, when accepting the nomination as Mayor of the City of Buffalo. The figure holds in her uplifted left hand a starred sphere representing the States of the Union, and by her extended right hand supports the tables of the Law, framed on the sides by the fasces of authority. PAX (at the left) and LABOR (at the right) are inscribed upon the main supports of her chair.

The building at the left is suggestive of public office, while in a distant square a monumental column, surmounted by an eagle with outstretched wings, symbolizes force and alertness. A few sprays of oak and olive are strewn about the sides and base of the chair, and with the grove of oak-trees in the background signify the peace and shelter of the retired life, after the stress of the political career. On the plinth, in two lines, \* PRESIDENT \* | MDCCCLXXXV \* MDCCCLXXXIII. The name of the artist is repeated in the lower left corner, in letters slightly larger than those on the obverse.

The dies for this plaquette have been made by the Medallic Art Co. of New York, and there have been struck therefrom 152 examples. The dies are now deposited in the Museum of The American Numismatic Society, as a part of its collections.



Two impressions have been struck in native gold from California, for two members of the Society. The members have the privilege of subscribing for 50 in sterling silver, at \$10 each, and 100 in bronze, at \$5 each, which completes the issue. The silver and bronze plaquettes are numbered respectively on their edges from one upward.

Plaquette, in silver, numbered one, has been presented by the Society to Mrs. Grover Cleveland, and that in bronze, numbered one, has been given to her elder son, Richard Cleveland.

Each member may subscribe for one or more examples, which will be allotted to subscribers in the numerical order of their applications until the entire issue has been taken. The right is reserved to issue during the year 1910 not exceeding one hundred and fifty additional plaquettes in bronze, unnumbered, which with any plaquettes not subscribed for before April 1, 1910, will be disposed of by the Committee on the Publication of Medals as it may deem for the best interests of the Society.

Subscriptions, with remittances and instructions for delivery, should be sent to Mr. Bauman L. Belden, Director of The American Numismatic Society, West 156th Street, New York City.

*Committee on Publication of Medals,*

EDWARD D. ADAMS,

HENRY W. CANNON,

ARCHER M. HUNTINGTON.

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RECENT IMPROVEMENTS AT THE FRENCH MINT.

THE installation of the automatic weighing machines in the French Mint has proved to be of such great advantage in the saving of time and labor, that the number has been increased to about one hundred during the last year. New furnaces for annealing gold for coinage purposes have been introduced in place of those impaired by the intense heat required for the treatment of the metal of the new twenty-franc pieces, and numerous improvements have been made for the comfort and convenience of the operatives, but the replacing of the six statues which surmount the central pavilion of the building, has excited a very general interest. The cornice of this pavilion has long been adorned with figures representing Peace, Commerce, Prudence, Law, Strength or Authority, and Plenty; these were placed there at the completion of the structure, about the close of the eighteenth century, and were the work of Lecomte, Pigalle and Mouchy, celebrated artists of the period. Two of these, Strength and Commerce, which were more exposed to the vicissitudes of the weather than the others, were renewed in 1856; in 1884 a very thorough



restoration of all the statues was made, by means of plaster and metallic cement. But since that was done, the destructive work of the elements has continued, and public safety as well as the desire to preserve works of great artistic value made it imperatively necessary to replace all the figures. Each of the statues was extremely heavy; their height averaged 2.9m., their breadth 1.2m., and their thickness 1m.; the stone on which they rested was also rapidly disintegrating from the effects of frost and rain, and the figures themselves were falling into a ruinous condition.

The work of removing and replacing them, which began in 1908, was intrusted to two skillful artists, Messrs. Allouard and Pendariès; after remodelling some portions and supplying minor parts which had gone to decay, a working cast of each statue was made, and this served as the model for its reproduction in stone. The result of the difficult and thankless task intrusted to the artists has finally been completed, to the great satisfaction of the Mint officials, and the new figures have recently been installed once more in their former stations and cannot be distinguished from the originals.

Great as were the difficulties which attended the renovation of these statues, from the artist's standpoint, equally serious mechanical problems presented themselves. The height of the cornice on which the figures stood was about seventy-five feet above the ground, and the weight of each about six thousand kilogrammes. It was necessary to erect a scaffolding strong enough to support such heavy burdens, and to allow sufficient room for the safe handling of the statues which were to replace those removed. The entire reconstruction was finally accomplished without any accident, and the result is regarded as eminently satisfactory.

In his last annual report, M. Ed. Martin, Director of the Mint, mentions another interesting work which has been in progress during the last two or three years, under the skillful direction of M. A. Patey, the present Chief Engraver, to which reference has been made in a previous number of the *Journal*. Among the treasures of the Mint are a large number of ancient dies, many of which date from the close of the sixteenth century, and possess more than ordinary historic interest, but which from their age and service, can no longer be used with safety. Only a very few at the best would bear the stress of modern methods. For nearly ten years the authorities have been engaged in a very careful reproduction of these dies, and already three hundred and fifteen have been replaced, by means of punches made from the original dies. Among the more recent restorations are a fine head of Louis XIV, and the medal of the Peace with Spain. Nearly 19,000 of these historic pieces were struck in bronze, gold and silver in 1908. A catalogue of the medals thus reproduced can be obtained from the authorities.

In July, 1905, a list of two hundred and twenty-three such medals was published; these related to the time of the Directory, the Consulate, and the reigns of Napoleon I, Louis XVIII, and Charles X. The dies had long been in the possession of the Mint, but for various reasons impressions were withheld from sale; these can now be obtained, in consequence of a law passed in that year, permitting the Mint to strike medals, under certain conditions, from dies which have remained there more than thirty years. The Official Journal published in February, 1909, contains an additional list of more than three hundred other pieces, of various designs, deposited in the Mint between 1834 and 1848. To these, additions are annually made, and many interesting medals hitherto almost unattainable, have thus been brought within the reach of collectors, and the sale is constantly increasing. M.

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### NEW TURKISH COMMEMORATIVE COINS.

IN the February number of the *Monatsblatt*, published by the Vienna Numismatic Society, Professor Eduard von Zambaur calls attention to some new varieties of Turkish coins. It appears that from September 1 to September 4, 1909, Mehmed V, Reschad, the Sultan, visited Brousa, the chief city of the vilayet Chodawendikjâr in Asia Minor, and in ancient times the residence of the Kings of Bithynia.

In commemoration of this visit, which called forth considerable comment throughout the Turkish empire, as the predecessor of the present Sultan had not left Constantinople for many years, special coins were issued, which are already entitled to be classed as of considerable rarity, on account of the very limited number struck.

These new coins consist of lira (one-hundred-piastre pieces) and half lira (fifty-piastres) in gold, as well as medjidie (twenty-piastre pieces), and ten and five-piastre pieces in silver; and they are uniform in all respects with the current coins of the Turkish empire, except that they bear the mint-name of Brousa instead of Constantinople. It should be remembered, however, that the occurrence of this mint-name does not necessarily imply that these well executed coins were actually struck in that city, for although at one period of time it possessed facilities for the production of quite artistic types, it would be incapable of supplying even the most primitive ones at the present day.

The Muhammadan issues represent an uninterrupted series, beginning with Muhammad I (1402), and extending to Osman II (1618); they consist principally of small silver akcheh, a considerable number of copper coins, with occasional gold specimens. Von Zambaur mentions the fact that in his own



collection there is a very rare inedited coin of Murad IV (1623), the successor of Osman II, issued at Brousa, and he justly observes that from the latter date to the present time, a period of nearly three hundred years, the mint in that city ceased operations.

As might be inferred, therefore, — and Von Zambaur informs us that this inference has since been officially confirmed, — these new coins were not struck at Brousa. The same remark applies to the commemorative coins issued in 1861, when Sultan Abdul Aziz ascended the throne, and which were stamped with the Brousa mint-name.

A. R. FREY.

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### SIAMESE COINAGE.

By command of his majesty Chulalongkorn, King of Siam, a decree was issued November 11, 1908, signed by Kitiyakara, Minister of Finance, in which the devices and denominations of a new coinage for the kingdom were announced, and on the same date some of the provisions of the law of 1902 relative to the establishment of the gold standard in place of the silver standard long in use in that kingdom, as in most of the East Indian governments, were temporarily suspended. The new coinage is to consist of a series of seven pieces: of these the principal coin is to be of gold, the "Dos," or ten Tical piece. This is to be round, 20 millimetres in diameter, having on the obverse a portrait of the king, with the inscription (transliterated) CHULALONGKORN PARAMA RAJADHIRAJ. On the reverse the figure of Gamda, with a shield bearing the "Chakra" and trident. Legend, ONE DOS SIAMA RATH (in Siamese) and the date of mintage.

The silver coins are of three denominations, viz.: the Tical, of thirty millimetres in diameter; a Two-Salung piece, of twenty-five millimetres, and One Salung piece, of twenty millimetres. These bear the portrait of the king in profile to the left; he wears a military uniform in European style, and various Orders on his breast. Legend, CHULALONGKORN SIAMINDR. The reverse has the triple elephant-head with the legend SIAMA RATH, the date of mintage and the value. The smaller pieces are similar, with their differing values stated. These were coined at the French Mint, and the dies were engraved by its Chief Engraver, M. A. Patey.

The minor coins of nickel and bronze are the Ten Satang piece of twenty millimetres diameter; the Five Satangs of 17.5 millimetres (both in nickel), and the One Satang of bronze, 22.5 millimetres. On the obverse is the "Unalom" with the words SIAMA RATH and the value; on the reverse, the "Chakra" and the date. The last three pieces are to be "holed," the first



having one of five millimetres diameter, and the other two pieces holes of four and six millimetres respectively.

Of the One Tical pieces 193,000 were coined at Paris in the first half of 1909; particulars of the other money struck for Siam since July have not come to hand. The nominal value of the Tical is about ninety cents in American money.

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### THE MEDALLIC EXHIBITION OF THE AMERICAN NUMISMATIC SOCIETY.

THE International Medallic Exhibition of The American Numismatic Society, which opened in New York on the twelfth of March last, and closed on the first of April, marked an epoch in the numismatic annals of the United States,—indeed, we may well say, in the modern history of the art; for rarely if ever before has a similar effort, covering so broad a field, been attempted, and certainly none could have been more successfully carried out. When the preliminary plans were under consideration by a Committee of the Society, who have been aided in their labors by an Advisory Committee of twenty-four, it was decided that the Exhibition should not be limited to pieces belonging to the Society, but should be made International. Accordingly, during the autumn of 1909, a proposal was sent in the name of the Society to medallists at home and abroad, inviting them to “participate in a Representative International Medallic Exhibition, consisting of medals, medallions, and examples of bas-relief models in plaster, wax (if under glass), terra-cotta, bronze and marble.”

The Exhibition Committee announced that the exhibitor whose work “may be deemed to have been most successful by the Committee of Award, shall be named as Commemorative Medallist for the year nineteen hundred and ten, receiving a commission for a medal, the original models and dies of which shall become the sole property of The American Numismatic Society; the cost of the medal not to exceed Three Thousand Dollars.” The responses were very gratifying. The Catalogue of works by contemporary medallists includes perhaps a thousand pieces, and nearly one hundred and fifty names; not all were competitors, for the Exhibition was enriched by loans from the private cabinets of Mr. and Mrs. Edward D. Adams, John N. Pinches, Esq., Stefano Johnson, Esq., the United States Mint, and others, including Loan Collections from the cabinets of several foreign Numismatic societies. It was copiously illustrated by photogravures of many of the best works of the artists represented. To this special Catalogue, which is to be re-published in a new and enlarged form with additional illustrations, we shall hope to refer at length in a future number of the *Journal*.

The Catalogue of Medals on exhibition, not including those last mentioned, made a volume of 252 pages, illustrated by eight photogravure plates, and included 3506 numbers, closing with a most interesting display of the crosses and badges of the military and knightly Orders of various foreign governments, and those of the hereditary and patriotic societies of the United States. This department of the Society's collections owes not only its inauguration but a very large proportion of its treasures to the zeal and liberality of Mr. J. Sanford Saltus, one of its members, and it would be difficult indeed to find another so competent or so thoroughly familiar with the subject; the attention these insignia received, many of them being almost inaccessible or altogether unknown to American collectors, was very noticeable, and the expressions of pleasure from visitors were frequent and emphatic.

The Catalogue of Coins (48 pages and 1190 examples) was illustrated by six plates. A preliminary note called attention to the fact that in view of the nature of this Exhibition by the Society, the pieces shown were limited to a small typical collection. Beginning with an Ionian Quarter Hecte, struck in electrum about the sixth century B. C., it closed with a selection of forty Oriental coins of China, Japan, Siam, etc.

Another feature which gave greatly increased value to this Exhibition was the story of medallic design, from both the artistic and mechanical point of view, written in popular style, by the well known medallist Victor Brenner, with illustrations showing the secrets of his studio, the artist at his models, and various practical steps in the process of minting medals. This with "A Brief Word on Medals," a brochure by Charles De Kay, and an interesting *résumé* of the origin and history of the Society, carefully prepared by Mr. William R. Weeks, the Librarian, which also contains an engraving of the Society's building, were distributed among the visitors. Certainly the literature of this Exhibition left little to be desired: the expert found the descriptions in the Catalogues, though necessarily condensed, all that he required, while these and the pamphlets mentioned gave the novice abundant food for thought.

The Committee of Award, which consisted of Mr. Edward D. Adams, a Governor of The American Numismatic Society, Chairman, Mr. A. Piatt Andrew, Director of the United States Mint, Mr. Herman A. McNeil, President of the National Sculpture Society, Mr. John W. Alexander, President of the National Academy of Design, Messrs. Herbert Adams and Daniel Chester French, former Presidents of the National Sculpture Society, and Mr. Thomas Hastings, of the firm of Carrere & Hastings, Architects, have decided in favor of Godefroid Devreese, of Brussels, Belgium, and he is accordingly declared the Society's "Commemorative Medallist for nineteen hundred and ten."



## THE DEVELOPMENT OF NUMISMATIC ART.

THE International Exhibition of Medallic Art, noticed on a previous page, is a gratifying proof of the remarkable growth of interest in Numismatics, in the United States, and the hardly less surprising increase in literature devoted to the subject, in this country and abroad, in the last thirty years. The development of medallic art from coinage, and more especially the influence of the ancient coins and their designers, on the medallists and the mint-engravers of medieval and modern times, is a most interesting study. This Exhibition, in some of its details, especially its medals, may fairly be regarded as the most complete epitome of the history of this development ever presented for that purpose to American students.

Herodotus, the "father of history," wrote that "the Lydians were the first of all nations *that we know*, to introduce the art of coinage of gold and silver." The force of that saving clause 'that we know,' with which the old historian guarded his words, has received new emphasis in the admirable papers by Svoronos, on "The Origins of Coinage," translated for recent issues of the *Journal*, which carry us back five centuries or more before the luxurious Croesus, or his grandfather, the magician Gyges, to find the cradle of coinage, the venerable mother of the medallic art. And Carlyle, in his "Sartor Resartus," like a modern Juvenal, told the story with characteristic quaintness, from the point of view of a satirist, when he wrote: "A simple invention it was, in the old world, for Grazier, sick and tired of lugging his slow ox about the country till he got it bartered for corn or oil, to take a piece of leather, and thereon scratch or stamp the figure of an ox; put it in his pocket, and call it *pecunia*, money. Yet hereby did barter grow stale; the leather money is now golden and paper, and all miracles have been out-miracled, for there are Rothschilds and English National debts; and whoso has sixpence is sovereign (to the length of sixpence) over all men, commanding cooks to feed him, philosophers to teach him, kings to mount guard over him — to the length of sixpence."

It is not alone to the architecture and sculpture of the ancient Greeks, their temples and statues, that we must look for that ideality which was so prominent a characteristic of that people. Nowhere is it more evident than in their coinage, on which we find "infinite riches in a little room." As the late Professor Norton well said, "The development of Greek art, from its first rude but vigorous, intelligent, and lively modes of expression, through its gradual, healthy progress in the realization of beauty, to its supreme achievement in forms which the imagination of man has not surpassed in conception, nor his hand in execution, may be traced in unbroken sequence and in convincing



strokes in a series of the little coins — the master-pieces of the Greek mints.” It has been said that there is evidence that the ancient Greeks and Romans were collectors of medals — if under that name we may include artistic coins — as well as of paintings, statuary, and other works of art; and certainly the close alliance of the coin-engraver and sculptor has been evinced since the days of Evainetos and Kimon. On a coin of Phocis, for example, is a copy of a bronze statue of Athena, mentioned by Pausanias. The *stephanos* worn by Hera, on one of the coins of Argos, all remarkable for their beauty of execution and mythological eloquence, is believed to have followed the head-dress on her statue by the sculptor Polycleitus. The portraits of Alexander on golden medallions recently exhumed at Aboukir have been identified as probable copies from two statues of that prince by the famous sculptor Lysippus — one at least, beyond question. And a recent writer adduces evidence from coins to show the presence of a pillar beside the superb statue of Athena by Phidias, in the Parthenon.

Not less notable is a similar alliance, if we may use the term, between the designers of coins, the poet and the historian, which we find so often revived in the devices of the medals of the last three centuries, so many of which were assembled in this Exhibition. Portraits of princes, commemorations of victors in war or in the athletic games, and graceful renderings of the charming poetic and priestly myths, abound. One of the earliest Boeotian coins bears a warrior's buckler. The device is quite as baffling as the famous tortoise on the coins of Aegina, which, as Svoronos has suggested, may allude to the Pleiades. Has this too an astronomic meaning, or some sacramental idea like the Egyptian scarabeus, of which it reminds one? Or does it allude to some rite of the Indian Bacchus, whose ivy-crowned bust is combined with it? No one has yet interpreted it. That Homer tells us that Aphrodite procured the arms of Achilles from a Boeotian anvil, or that Pindar calls Thebes the city of the golden shields, does not explain it. Yet some delver in Greek poetry may yet discover the unnoticed lines which will reveal its mystic meaning.

From crude yet vigorous types like these we pass to the variety and splendor of the Syracusan coinage, which, says Benson, reflected for three centuries the changes of civic fortunes, and gave to its successive issues an overwhelming interest, historical and artistic. The victorious achievements of that city were celebrated by the most skillful coin-engravers the world has ever seen, whose beautiful and appropriate designs excited the admiration, not only of their contemporaries, but of art-lovers in all succeeding ages. From the days of Gelon, — whose victory in a chariot-race was commemorated not only by his offering of a quadriga, dedicated to Zeus at Olympia (the remains of the pedestal on which it stood were identified by its inscription, dis-

covered in 1878 and 1884) but also upon his coins, struck about 480 B. C., and the issues of a later period, which tell of the repulse of Carthaginian hosts and Athenian invaders,—down to the reign of Philistis (whose portrait is shown on one of her tetradrachms, No. 118 and Plate IV of the Coin Catalogue of the International Exhibition), a period of three centuries, this Syracusan coinage presents an unbroken series of charming, opulent and diversified types, all echoing and reflecting historical scenes, and events of endless variety, as Mr. Benson's delightful papers, printed a few years ago in the *Journal*, showed us.

The wealth of portraits of princes of nearly every realm in Christendom, which abounded in the International Exhibition, both on coins and medals, is paralleled by those on the ancient coins which bear the features of the Egyptian Ptolemies, the Roman and Byzantine Emperors, and others; these portraits, often idealized no doubt, but yet, we must believe, always more or less characteristic, mark the entire series, and have supplied the inspiration for many later issues. An African coin has a deified head of Dido, which has given a modern engraver a model for the personification of Liberty, and the eagle on the recent coins by St. Gaudens has its prototype on one struck by Antiochus. We may find other examples in our own national coinage. When the battle of Marathon delivered Greece from the fear of the Persian invader, the grateful Athenians took the olive wreath from the reverse of their coins and twined it around the helmet on the bust of the goddess for whom their city was named, and which formed its obverse type. There it remained for centuries, until the proud head of the virgin Athene, carved by Phidias for the Parthenon, displaced the more archaic bust upon their money; but the olive was retained in a little three-leaved sprig beneath her neck. On the first Cent from our National Mint, struck in 1793, as on that early Athenian silver, the olive wreath of victorious peace was placed upon the reverse, while below the symbolic head of Liberty on the obverse, which typified the deliverance of the nation from foreign power, and in almost the same relative position, appears just such a sprig of olive leaves as on the old Athenian coins.

A similar instance occurs on one of our Revolutionary Medals. When the Lacedemonians were defeated off Cnidos, all the Greek cities of Asia Minor formed what is known as the Athenian Monetary League, and adopted a uniform type for the reverse of their coinage—Herakles strangling the two serpents sent by Hera to destroy him in his cradle. It is hardly to be supposed that Franklin ever heard of this particular coin-type, and it is more probable therefore that it was merely his remembrance of the ancient myth which led him to propose that identical design for the well known medal, with its legend suggested by Sir William Jones, NON SINE DIIS ANIMOSUS INFANS (Not



without the aid of heaven is this child so full of courage). But one familiar with ancient coin-types cannot fail to recall that memorial of the old Grecian cities struggling against tyranny, as recorded on their money, when he examines the beautiful medal cut by Dupré, bearing the same device, symbolizing the United States still in their infancy yet powerful enough to destroy two British armies, one at Saratoga and the other at Yorktown.

With the decline and fall of the Roman Empire, numismatic art also gradually declined, to suffer at last a total eclipse. The deterioration of skill and workmanship—from the fine medallions struck in “the miserable reign of Commodus,” pronounced by Winkelman to be among the most exquisite specimens of Roman art; his coinage, of which it has been said that it “yields in beauty to none since the days of Trajan,” and some of the gold pieces of his successor, Pertinax, notably one in the cabinet of the British Museum bearing a portrait which resembles that of Socrates,—to the banality of the Byzantine issues of the later rulers of the Eastern Empire, is rapid and continuous, and its recovery might well seem hopeless. But when learning began to dispel the gloom of the Dark Ages, medallic art awoke from its long slumber. Its renaissance may be said to have begun with the Carrara Medals of Padua (with dates from 1318 to 1390), nine of which were described and their obverses illustrated in the *Journal* for January, 1880. The workmanship of these medals has been attributed to Marcus Sesto of Venice, about 1393. It would be more proper, perhaps, to date it from Vittore Pisano, of Verona, because, as Mr. Charles DeKay remarks,<sup>1</sup> “of the number and beauty of the pieces by his hand which have come down to us.” Many of his medals are of great beauty; in style of execution they resemble the Carraras, being cast and then tooled.<sup>2</sup>

When a visitor who has given but little attention to numismatics examines such a display as the Society's Exhibition, just closed, he is surprised to find so many pieces of great antiquity and in such admirable preservation. But he is still more surprised when he learns that the oldest collection now extant was not begun until the fifteenth century of our era. It seems probable that this honor belongs to the little cabinet of Petrarch, which with a famous letter he presented to the Emperor of Germany. The magnificent Florentine col-

<sup>1</sup> His charming essay entitled “A Brief Word on Medals,” which as elsewhere mentioned, was printed by The American Numismatic Society in connection with its Exhibition, should be carefully read by all lovers of medallic art. He observes that Pisano's medals “look like the work of a man without predecessors, who has invented a style and has surpassed his followers in vigor of workmanship and power of imagination.” He also says that “Pisano's contemporaries regarded him as a painter rather than a medal-maker,” and asks “Had it not been for his medals, who would remember him now?”

<sup>2</sup> See the *Journal*, XIV: 65. An undoubted example of one of Sesto's medals, owned by Mr. Alexander Balmanno, was shown at a meeting of the Society, Nov. 21, 1876; the *Journal* (XI: 68) had previously given a cut in connection with Dr. Charles E. Anthon's translation of Bolzenthals discussion of the piece in his *Skizzen zur Kunstgeschichte der Modernen Medail-len-Arbeit*, Berlin, 1840, pp. 43 *et seq.* Mr. Balmanno exhibited at that meeting a number of other medals of the Renaissance, most of them by Pastino, which date from the fifteenth century. The Carrara medal dates are those of the princes.



lection grew from a few small but choice pieces brought together by the powerful Cosmo de Medici: Francis I, of France, a munificent patron of art, who died in 1547, founded that of France, to-day one of the finest in Europe: and the superb cabinets of the British Museum, which derive their origin from the legacy of Sir Hans Sloane, date only from about 1753.

It is but a little more than two centuries since John Evelyn published (1697) his "Discourse of Medals, Antient and Modern." Addison's "Dialogues on Medals" appeared a few years later. These were among the earliest English authors to write on ancient medals; abroad, in special lines, they were preceded in the seventeenth century by a host of others, among whom Mr. DeKay names:—Jacques de Bie, on "France Métallique" in 1646; (he wrote ten years earlier on "Les Familles de la France illustrées par les monumens des medailles anciennes et modernes, etc.," which is dedicated to Richelieu, and "there is hardly a great French name but is found in it"); Bizot, on the "Histoire Métallique de la Republic de Hollande," and Nicolas Chevalier, who wrote the "Histoire Métallique de Guillaume III," in 1692; he mentions several others, but in a brief sketch like his it was of course impossible to give more than a mere hint of the wealth of literature relating to the science, even at that early period. During the next century the investigations of coin-students were chiefly devoted to similar special lines.

At Nurnberg, Johann David Köhler published his "Historischer Munz-Belustigung," running through a series of years beginning in 1733; and Gerard Van Loon, in 1732, commenced his "Histoire Métallique des XVII Provinces des Pays-Bas." A "Bibliography of Numismatics" was printed by Mr. W. S. Appleton in the *Journal* for April, 1878 (XII: 97), in which he mentions several large volumes containing merely catalogues of the names of writers on the subject. The earliest writer of whom we have found a record was William Bude, who discussed the Roman As in a work first published in Paris in 1514 and 1516; a later edition by the famous printer Aldus, the Venetian, and issued at Venice in 1522, was in Mr. Appleton's library. In later papers,<sup>1</sup> Mr. Appleton mentions many other early writers, of whose works he had copies, but which are omitted by the Cataloguers referred to.

Mr. DeKay gives an interesting list of the more important works devoted to medallic art which have appeared since 1879, with their authors and dates of issue. To these we would only add "Medallic Illustrations of the History of Great Britain and Ireland to the Death of George II," compiled by Messrs. Hawkins, Franks and Grueber, and published in London in 1885, very probably omitted by Mr. DeKay because so frequently cited in the Catalogue of the Exhibition. Surely a brighter day for the science has begun to dawn!

M.

<sup>1</sup> See two papers by him in the *Journal*, XIII, Nos. 1 and 2.

## M. GODEFROID DEVREESE.

M. GODEFROID DEVREESE, who holds the record for the production of medals in Belgium for the year 1909, has been named Commemorative Medallist of the International Medallic Exhibition held by The American Numismatic Society during the past month. M. Devreese won this honor (which entitles him to execute a commemorative medal, the cost of which is not to exceed three thousand dollars) in competition with about one hundred and thirty-five sculptors and medallists who responded to the Society's invitation to participate. The award confirms the judgment of his countrymen, who have already placed M. Devreese's work on a plane of acknowledged excellence. But it will always remain a unique achievement, inasmuch as the Exhibition was devoted solely to the medallic art, broadly interpreted. Furthermore, the exhibits of contemporary medallists were housed in a specially constructed, temporary building, which afforded a setting both distinguished and artistic. An exhibition of such a kind has no parallel, and the Society is to be congratulated upon the established position thus gained for the art.

The facts of M. Devreese's career as a sculptor have recently been published in this *Journal* (cf. Medals of G. Devreese, by J. de Lagerberg, XLIII, p. 50), and need not be recapitulated here. He was born at Courtrai, Belgium, in 1861, and at an early age became a sculptor, studying under his father and at the Royal Academy of Brussels. He introduced new methods in his collaboration on the monument Anspach at Brussels, wherein he was noted for his "*chimères d'une expression si réaliste et si forte.*" In his medals, which he began to execute as early as 1893, he is influenced by the French school, but does not thereby lose his fundamentally Belgian temperament. M. Devreese's style is expressive because it is full of life and character, and soft and graceful, being full of art. His medals are what M. Victor Tourneur would term real medals—that is of a technique suitable to the limited size, and the close range at which they are to be examined. This practiced critic reiterates over and over again that the facility given by the *tour à réduire* or reducing machine is frequently dangerous. Certain models in large size, charming as bas-reliefs, or graceful as sketches, make too heavy a composition when reduced in size, and therefore remain bas-reliefs still, altered merely in dimensions. In M. Devreese's work there is finish of detail, a rounding out of relief which has its high points and shadows, though the modelling in general is low.

The medals given in the appended list, Nos. 1-49, were shown in the Exhibition exactly as the accompanying photograph of the case represents (Pl. 6). To these are added ten, three of which (Nos. 52, 55 and 57) were illustrated in the last volume of the *Journal* (XLIII, Pl. 7), as were also Nos. 16, 22 and 47. Some of these are of his earlier work, as will be seen by the dates in the list appended. Other medals struck in the year 1909 are the following:—Maurice Kufferath and Guillaume Guidé, Directors of the Théâtre Royal de la Monnaie (No. 29); Auguste Moyaux, engineer and director of the Compagnie Belge-Italienne de Chemins de Fer (No. 36); Doctor Édouard Kufferath (No. 28); P. Alexandre, Supervisor of Schools (No. 1); the Annexation of the Congo Free-State by Belgium (No. 2); The Twenty-fifth Anniversary of the Association of Local Railroads (No. 46); The Return of His Royal Highness Prince Albert from the Congo (No. 9); the Seventy-fifth Anniversary of the University



of Brussels (No. 50). Finally we have the medal of the Universal Exposition of Brussels, 1910 (No. 8), and No. 59, also of this year.

M. V. Tourneur, contributor of the section "La Medaille en 1909" in the *Revue Belge de Numismatique* (66, pp. 245 *et seq.*) has passed such felicitous appreciations and criticisms on these most recent medals that I cannot do better than transcribe portions of his critique. And, with due misgivings in venturing on such a hazardous task, I should like to record a few of my own impressions of the medals, a number of which are illustrated separately on the plates in this issue.

The plaquette of MM. Kufferath and Guidé (*Rev. Belge*, 66, Pl. X, fig. 63, our No. 29), represented fraternally side by side, solves admirably the ever perilous problem of conjoining two figures. There is consummate art in the facing attitude of Doctor Kufferath (*op. cit.*, Pl. X, fig. 62, our No. 28); but perhaps the conception as a whole is too little poetic, and over naturalistic. The reverse of the medal of M. Moyaux (*op. cit.*, Pl. IX, fig. 58, our No. 36, Pl. 11) is interesting and treated with much elegance. It symbolizes the meeting of two lines of railway in the persons of two young women, with charming figures showing beneath the light draperies which veil them. M. Devreese desired to prove that he understood, like the sculptor of the Aphrodite ἐν Κήποις, how to engrave transparent garments, and he has succeeded to perfection. The folds, however, says M. Tourneur, seem to have been arranged by a zephyr apprenticed in the art of draping "*chez les grands couturiers de la rue de la Paix.*" There is, it seems to me, much justice in this reservation. The fault is also present in the products of the period of decline in Greek sculpture; whereas floating draperies in works of the best epoch give one the greatest pleasure, because they are not distorted for effect and variety at the cost of simple truth.

M. Tourneur commends the plaquette offered by the Cercle Africain to His Royal Highness Prince Albert on his Return from the Congo (*op. cit.*, Pl. XI, fig. 64, our No. 9), for its delicate composition and the fair form of the youthful negress. The medal of the Seventy-fifth Anniversary of the University of Brussels (*op. cit.*, Pl. X, fig. 59, our No. 50) shows a Saint Michael of nobility, ascetic as one might well wish. For my part, while I admire the triumphant saint, this medal savors too much of conventionality in the treatment of the inscription and the breaking of the inner circle by rays of light.

To pass on to the other medals which are illustrated in our Plates:—The portrait of M. Alphonse de Witte (Pl. 7), which was executed in competition for the triennial prize of the Société Hollandaise-Belge des Amis de la Médaille, is most effective for its tremendous sincerity. A face with features fine and powerful, dominated by moving intensity of intellectual expression; an eye calm, but overshadowed by a heavy brow whose outlines must be the prominent character-mark of the man. The plaquette to Henri Beyaert, the architect (Pl. 9), is original in its conception of the figure of Victory floating in space, the closed eyes suggesting poetic Thanatos (Death) and his brother Hypnos (Sleep), as they appear on the charming painted stelae of the Greeks. M. Devreese's Salome (Pl. 8) is highly expressive of the dance, full of motion, though the pose is restrained, and not extravagant, as for example in Falguière's statue *La Danseuse*. The perspective is really remarkable, and is achieved by the placing of the left foot, and the long piece of the drapery coiling about the head of John the Baptist. In the latter



there is pathos, but nothing terrible. The face of Salome impresses me, not as a demon, but a soulless, exultant Bacchante, half woman, half animal. The list of the works of Devreese, given below, does not claim to be exhaustive; it may be regarded rather as supplementary to that published in the *Gazette de Numismatique* (Paris), 1903.

1. Alexandre, P., Supervisor of Schools, 1909.
2. Annexation of the Congo Free-State by Belgium, 1909. (Plate 10)
3. Association of Engineers at the School of Mines.
4. Bébé.
5. Belgian Photographic Association, 1902.
6. Beyaert, Henri, 1905. (Plate 9)
7. Bruges, the Sea-port, 1907.
8. Brussels, Universal Exposition at, 1910.
9. Cercle Africain on the Return of His Royal Highness Prince Albert from the Congo, 1909.
10. Coettermans, Louis, Consul-General of Persia.
11. Communal Employés, National Federation of.
12. de Burlet, C.
13. de Favereau, Baron, Minister of Foreign Affairs.
14. de Mestreit, Émile.
15. de Mot, Émile, 1907.
16. de Vos van Steenwijck, Baron and Baroness, 1900. (*Am. Jour. Num.*, XLIII, Pl. 7, fig. 5.)
17. de Witte, Alphonse, Belgian Numismatist, 1902. (Plate 7)
18. Demaret-Freson, Professor Jules.
19. Dumont, Augustus.
20. Francotte, Gustave, Ministre du Travail.
21. Head of a Young Girl (portrait). (Plate 11)
22. Head of a Young Polish Girl, 1900. (*Am. Jour. Num.*, XLIII, Pl. 7, fig. 2.)
23. Héger, Professor Paul.
24. Hiard, Léon, Senator.
25. Huart-Hamoir, A., Burgomaster, 1906.
26. Invention of Drawing, 1903.
27. Kennel Club, First Exposition of the.
28. Kufferath, Doctor Édouard, 1909.
29. Kufferath, Maurice, and Guillaume Guidé, Directors of the Théâtre Royal de la Monnaie, 1909.
30. Landrien, Oscar.
31. Masonic Plaque.
32. Massaux, A., Commission Royale des Monuments.
33. Medicine and Hygiene. (Plate 11)
34. Mimine, 1906.
35. Mirland, Professor Victor.
36. Moyaux, Auguste, Engineer, 1909. (Plate 11)
37. Pernambuco, José Antonio.
38. Royal Society St. Hubert (Bloedhond).
39. Soil, É. J.
40. St. Trond, Exposition at.
41. Salomé, 1910. (Plate 8)
42. Seventy-fifth Anniversary of Belgian Independence.
43. Souvenir of the Exposition at Liège, 1905.
44. The Grandmother. (Plate 10)
45. "The Renewal" (An Old Fisherman and his Boy). (Plate 11)
46. Twenty-fifth Anniversary of the Association of Local Railroads, 1909.
47. Van den Broeck, Édouard, Belgian Numismatist, 1904. (*Am. Jour. Num.*, XLIII, Pl. 7, fig. 6.)
48. Van Ysendijk, Jules Jacques.
49. Warocqué, Raoul, Burgomaster, 1905.
50. Brussels, Seventy-fifth Anniversary of the University of, 1909. (*Rev. Belge*, 66, Pl. X, Fig. 59.)
51. Brussels, Thirteenth Inter-Parliamentary Congress, 1905. (*Rev. Belge*, 62, Pl. XLII, Fig. 106.)
52. Buls, Charles, Burgomaster, 1901. (*Amer. Jour. of Num.*, XLIII, Pl. 7, Fig. 3.)
53. Competitive Games and Sports, Fêtes Communales, 1899. (*Rev. Belge*, 56, Pl. XIX, Fig. 35.)
54. Constant, M., and Mme. Devreese, 1903. (*Rev. Belge*, 60, Pl. XXXVII, Fig. 87.)
55. Gevaert, H. Fierens, 1902. (*Amer. Jour. of Num.*, XLIII, Pl. 7, Fig. 4.)
56. Schaerbeek, Communal Jeton of, 1904. (*Rev. Belge*, 62, Pl. XL, Fig. 95.)
57. The Lacemaker, 1897. (*Amer. Jour. of Num.*, XLIII, Pl. 7, Fig. 1.)
58. Tournai, Jeton de présence of the Communal Council of, 1901. (*Rev. Belge*, 59, Pl. XXX [Med. Historiques], Fig. 67.)
59. Waller, Max, Author, 1910. (*cf. Rev. Belge*, 66, p. 90.)

## A BAIT FOR INEXPERIENCED COLLECTORS.

FICTITIOUS California gold coins have recently been offered for sale (half-dollar pieces at  $17\frac{1}{2}$  cents, and quarters at  $8\frac{3}{4}$  cents), as shown by an illustrated circular which has lately been received from a merchant in San Francisco, Cal., not the only one, by the way, who is in the business.

These so-called "coins," though advertised as showing "the largest profit made on any article in the United States," should really have no interest whatsoever for collectors, for they are neither truthful representations of the originals, nor do they possess the intrinsic values designated.

Can reputable dealers wonder that they are discredited when such palpable tricks as this can be perpetrated, without interference? The circular speaks for itself, and the writer trusts that its purport may soon become sufficiently known among those interested in numismatics who desire to encourage the legitimate and condemn the spurious, to frustrate this "ill-advised attempt to induce *others* to fool the public;" and in the desire to accomplish this end, we are confident we have the hearty sympathy of every honorable dealer; they will no doubt extend this caution to their clients.

HENRY RUSSELL DROWNE.

We give some quotations from the circular sent us by Mr. Drowne, but deem it best to withhold the name of the person offering these imitations, for we do not care to advertise him; we agree with Mr. Drowne in the belief that no reputable dealer will have anything to do with them, and that collectors one and all will carefully avoid encouraging these abominations, which are called "coins"! It would seem that the zealous officials who prevented a bake-shop from selling crackers which bore a faint resemblance to a coin, and endeavored, though unsuccessfully, if reports were true, to get possession of electrotype cuts of foreign coins, might find in these imitations a more successful field for their activities. — ED.

## EXTRACTS FROM THE CIRCULAR.

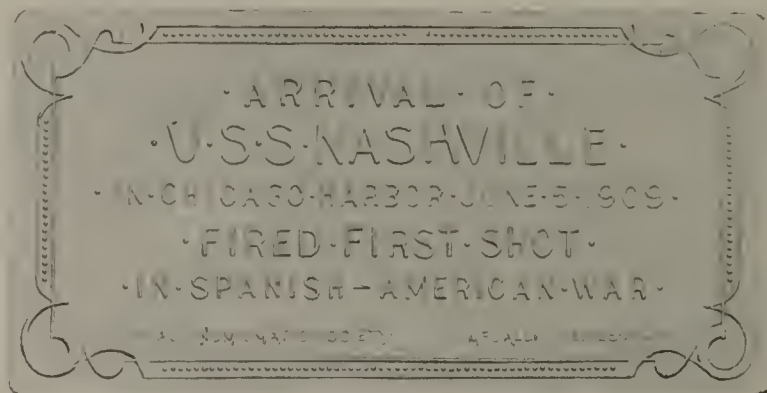
"The ten coins [as engraved in circular] are an exact facsimile of my new California gold quarter and half-dollar pieces. They are the smallest, best designed and most artistically executed souvenir gold coins in existence, and are similar to the original issue. On the face is an Indian head surrounded by stars, with the date under the head. On the reverse side are only the words "California gold" which are enclosed in a wreath.

"In the pioneer days they [the originals] circulated as actual money, the government then permitting all gold coin up to the size of a slug or Fifty (\$50) Dollar piece to be coined in private mints. On or about the year 1855 a law was passed prohibiting private mints from coining gold, except in the case of these diminutive coins, which the government never made, and considered too small for circulation. To insure no interference in their sale by the government, everything has been done, even to withdrawing from the coin its representative value, the pioneer coin having on it its face value, one-quarter and one-half dollar.

"I now offer the California quarter and half-dollar pieces in three qualities of gold, 4, 10 and 12 carat; the quality of gold is guaranteed as represented. They are made in nine different dates — 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859 and 1860 — in two different shapes (round and octagonal), thus making 18 different quarter and 18 different half-dollar pieces, equal to 36 varieties of coin. This immense variety gives my coin a great advantage over any of my competitors, as it adds to the volume of business, because collectors and others always buy every variety made.







UNITED STATES STEAMER "NASHVILLE" MEDAL.  
From Photographs by Edgar H. Adams.



ERIE CANAL MEDAL, 1826.

"4 carat costs you  $33\frac{1}{2}$  cents for \$1.00 in my coin; that is, four 25-cent pieces or two 50-cent pieces for  $33\frac{1}{2}$  cents American money.

"10 carat costs you 45 cents for \$1.00 in my coin; that is, four 25-cent pieces or two 50-cent pieces for 45 cents American money.

"12 carat costs you 55 cents for \$1.00 in my coin; that is, four 25-cent pieces or two 50-cent pieces for 55 cents American money. . . .

"As these coins are almost always sold over face value, the profit is enormous, and as they cannot be sold if offered under their representative value, competition is out of the question. They never get out of fashion, so the sale for them is beyond doubt.

"All qualities are made from the same dies, therefore it is impossible, without testing them with acid and test-stone, to know the difference in quality; but to hold your trade, it is advisable to buy good quality. . . .

"The coin . . . . is one of the best sellers and bears the largest profit of any article made, either for an itinerant merchant, one who depends for a living principally on the trade of tourists, or one who has a fixed place of business. These coins have advantages that no other kind of merchandise can offer. They occupy no space, cost absolutely nothing for transportation, are attractive and take little or no space in a show window. The most difficult customers to please, such as bargain hunters, are easily satisfied, because you sell them the prettiest and cheapest gift for comparatively nothing, etc."

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### GUNBOAT NASHVILLE MEDAL.

THE Chicago Numismatic Society has recently issued a medal, of which an illustration is given in the accompanying plate from a photograph made by the writer; it commemorates the arrival at that interior port of the U. S. gunboat Nashville. This warship, which has played a somewhat important part in recent United States naval history, is the latest addition to the Lake fleet, and replaces at Chicago the Dorothea, a converted yacht, which is now stationed at Cleveland.

The Nashville is the largest gunboat that could pass through the various locks on the way from the Atlantic to Chicago, and her route lay up the St. Lawrence River, through the Canal, Lakes Ontario and Erie, the Detroit River, the Soo, and thence down Lake Michigan to Chicago. During last summer and fall she made many trips around Lake Michigan, carrying crews made up of the Chicago Naval Reserves.

The designer of the medal was Mr. J. H. Ripstra, a member of the Chicago Numismatic Society. Five hundred impressions were struck in bronze. The dies were then altered, to give a frosted effect to the medals, and one hundred additional pieces were struck in silver. It is possible that a limited number of medals may be struck in gold.

The Chicago Society is to be congratulated on having issued this handsome medal, and we feel sure that every important historical event associated with Chicago and vicinity hereafter will be perpetuated in metal, in a similar manner by this progressive organization.

EDGAR H. ADAMS.

## THE ERIE CANAL MEDAL.

THE only gold medal commemorative of the completion of the Erie Canal which has ever been offered for sale, was recently bought for \$77.00 in New York by the well-known Canadian collector, W. W. C. Wilson, of Montreal, at a sale of coins and medals, held by Lyman H. Low. This medal is interesting to New Yorkers for a number of reasons, chief among which is that this is the identical piece presented by the city to Andrew Jackson, whose name appeared in gilt letters on the case which contained it.

The design was the work of C. C. Wright of New York, in his day the foremost medallist of this country. The obverse shows Pan and Neptune sitting side by side. To the right of Pan is a cornucopia, emblematic of agriculture; a lighthouse, and the sea in the distance. Legend, "UNION OF ERIE WITH THE ATLANTIC." The reverse bears the coat of arms of the State of New York, and a section of the canal, a ship in full sail, and a distant view of the city, the inscription reading "Erie Canal Commenced 4th July, 1817, Completed 26th October, 1825. Presented by the City of New York, 1826." Under the armorial device is the name of the designer in small letters, C. C. WRIGHT, SC.

A general celebration was held in New York in connection with the important event of the completion of the famous canal, at which were present Gov. De Witt Clinton and staff, who came to the celebration aboard the Seneca Chief, which was said to have been the first boat to traverse the canal from Buffalo to Albany.

According to a communication in an early number of the *Journal*, several hundred of these medals were made in silver and white metal, but only fifty-one in gold. The latter medals were presented by the city to the different crowned heads of the world, and to eminent men, among whom was General Lafayette.

EDGAR H. ADAMS.

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COINAGE OF THE LATIN UNION IN 1908.

SOME interesting statistics concerning the coinage of the Governments forming the "Latin Union" have been gleaned from the Mint Reports of the several European powers which form it, recently published. It is well known that by various Conventions between the Republics of France and Switzerland, and the kingdoms of Italy, Greece and Belgium (the latter consenting to include the money struck for its use in its Congo possessions), the issue of fractional coins in silver is fixed at a definite limit, in proportion to the population. It appears that the total value of the coinage of the Union in 1908 was 192,581,643 francs, eighty-eight per cent. of which was struck for France and



her colonies. Since 1830 Belgium has issued 584 millions of gold coins and 529 millions of silver pieces. Since 1885 (the year of the first Convention), Greece has struck only nickel money, with a total value of three million drachms. That kingdom has no Mint, and its entire coinage since that date was produced at the French Mint. In Italy, since 1862, 427 millions of gold coins and 576 millions of silver coins have been issued. No gold was struck in 1908, but the value of silver, nickel and bronze pieces coined in that year was 9,657,047 francs. Since 1850 Switzerland has coined 107 million pieces of gold, and 49 millions of silver. The total value of its coinage in 1908 was 10,800,000 francs. These fractional coins, under the Convention, circulate at their nominal value throughout the "Union," but this agreement seems to be more honored in the breach than in the observance, so far at least as the people are concerned.

## THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XLIV, p. 29.)

### XII. AUSTRIA (continued). A. *Personal* (continued).

Baron Dr. Gerard Van Swieten (1700–1772), of Vienna. Court Physician.

2630. *Obverse*. Bust, to right. Beneath: A. WIDE(MAN). 1756 Inscription: GER. L. B. V. SWIETEN. S. C. R. M. A. CON. ARCH. CO. BIB. PR.

*Reverse*. Beneath a laurel tree Apollo, seated, with open book on knee, and staff of Aesculapius in his left hand. Beside him, his lyre; in front a chemical furnace, and behind him a pedestal with vase containing an aloe plant and prickly pear. Legend: DOCET ET SANAT Exergue: MED. VIENN | EMEND.

Silver, bronze, tin. 31. 48mm. Van Loon, I, p. 374, pl. XXXI, No. 338; Moehsen, I, p. 1, fig.; Bauer, Neuigkeiten für Münzliebhaber, p. 354, fig. 5; Rudolphi, p. 152, No. 630; Kluyskens, II, p. 548, No. 1; *Ibid.*, Cat., No. 42; Duisburg, p. 181, CCCCLXXXVIII, 1; *Ibid.*, Cat., p. 54, No. 628; Hauschild, 877. In the Government and Boston collections.

2631. *Obverse*. Bust to right, with Order of St. Stephen. Beneath: A. WIDE-MAN Inscription: GER · L · B · V · SWIETEN ORD · S · STEP · COM · A · CON · AUL · ARCH · CO · BIB · PR ·

*Reverse*. The monument at the Augustinerkirche, bearing his bust flanked by plants and books, under which his arms crowned and supported by lions, and his epitaph: M · THERESIA AUG | MEMORLÆ | GER · L · B · V · SWIETE(N) | NAT 7 MAY · 1700 | † 18 JUN · 1772 Upon top, an urn and two smoking torches; a star within serpent, above. At sides nude children, with staff of Aesculapius, and branch of plant. Inscription: OB DOCTRINAM — ET INTEGRITATEM.

Gold, silver, gilt, tin. 31. 49mm. Thick and thin planchets. Van Loon, II, p. 13, pl. XXXVII, No. 419; Hauschild, II, p. 340, No. 243; Rudolphi, p. 152, No. 631; Kluyskens, II, p. 549, No. 2; *Ibid.*, Cat., p. 102, No. 42<sup>a</sup>; Duisburg, 181, CCCCLXXXVIII, 2; *Ibid.*, Cat. p. 54, No. 629. In the Government and Boston collections.

There is also a rare and costly medallion of Van Swieten, in blue and white Wedgwood and designed by Flaxman, which though not numbered should certainly be mentioned here.

See also under Medical Colleges, Vienna.

Tolcsua. See Koranyi.

Dr. Franz Toldy [Schedel] (1805–1875), of Buda Pest.

2632. *Obverse*. Head, to right. Beneath neck: C. RADNITZKY. Inscription: TOLDY FERENCZ Below: MDCCCLXXI

*Reverse*. Within laurel wreath: IROI PALYAJA | FELSZAZEVES | UNNEPERE | TISZTELOI.

Silver, bronze. 23. 35mm. Edges beaded. Upon his semi-centennial jubilee. Rüppell, 1877, DXVII, 506<sup>r</sup>.

Dr. Ludwig Turck (1810–1868), of Vienna.

See under Medical Societies.

Dr. Josef Weinlechner (1829– ), of Vienna.

2633. *Obverse*. Bust, to right. Behind: DOCTOR | IOSEPHVS | WEINLECHNER | PROFESSOR | CHIRURGIÆ Before: UNIVERSITATIS | VINDOBONENSIS Upon truncation: A. Scharff (the initials in monogram.)

*Reverse*. The surgeon with four assistants and two nurses operating upon a patient. Inscription, below: XIV LVSTRA | PERACTA CELEBRANT | FAMILIARES ET AMICI

Silver, bronze. 36. 58mm. (1899.) *Monatsbl. der num. Gesellsch. in Wien*, Nov., 1899, p. 414; *Gazette num.*, Feb., 1900, p. 102; Loehr, pl. 27, No. 334; Chauffepié, pl. LIV, No. 306. In the Government and Boston collections.

Dr. Julius Wiesner ( ), of Vienna. Prof. of Anatomy and Vegetable Physiology at the University.

2634. *Obverse*. Bust, to right. Behind: ST. SCHWARTZ Inscription: JULIUS · WIESNER · MDCCCLXVIII — MDCCCXCIII

*Reverse*. Within laurel branches tied by ribbon: DEM | GEISTVOLLEN | FORSCHER | UND — ALLGELIEBTEN | MEISTER | ZUM · XXV — JAHRIGEN | JUBILAEUM | ALS · ACAD · LEHRER | SEINE | DANKBAREN | SCHUELER

Silver, gilt bronze. 40. 62mm. Edge of reverse beaded. *Monatsbl. der num. Ges. in Wien*, July, 1894, p. 83. In the Boston collection.

2635. There is still another medal.

Bronze. Rectangular. 78. 125mm. By Stephan Schwartz, 1893.

Dr. Wilhelm Winternitz ( ), of Vienna.

2636. *Obverse*. Bust, to right. Beneath: C. SCHWERDNER JVNIOR Inscription: WILHELM WINTERNITZ · WIEN · MCMV

*Reverse*. A waterfall with bathing men and women, one of them a cripple. Above: DEM FORSCHER, ARZT | V. LEHRER | SEINE DANKBAREN | SCHVLER At right, upon lower edge: CMS

Bronze. 38. 60mm. In the Boston collection.

Wirer. See Rettenbach.

Dr. Johann Zsamboki (1531–1584), of Vienna.

2637. *Obverse*. Bust, facing. Inscription: IOH · SAMBVC · MED · C · AC · R · CONS ET (in monogram) · HISTOR.

*Reverse*. Blank.

Tin, lead. 34. 53mm. Duisburg, p. 104, CCLXXX.

## PROCEEDINGS.

## THE AMERICAN NUMISMATIC SOCIETY.

THE Proceedings of The American Numismatic Society at its Fifty-second Annual Meeting, in January, with a list of its Officers and Members, will be found in full in the closing pages of this issue of the *Journal*.

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A regular meeting of The American Numismatic Society was held in the Society's building, Monday evening, February 21, 1910.

None of the Governors being present, Mr. Augustus G. Heaton was elected Chairman of the meeting.

The following reports were presented:—

## REPORT OF THE COUNCIL.

*To the Members of The American Numismatic Society:—*

Your Council would report having elected the following officers of the Society, as required by Article V, Section 3, of the Constitution:—

*Governors:* EDWARD D. ADAMS, HENRY RUSSELL DROWNE, WILLIAM B. OSGOOD FIELD, ARCHER M. HUNTINGTON, DANIEL PARISH, Jr. *Treasurer:* CHARLES PRYER. *Secretary:* BAUMAN L. BELDEN. *Domestic Corresponding Secretary:* HENRY RUSSELL DROWNE. *Foreign Corresponding Secretary:* EDWARD T. NEWELL.

Messrs. Edgar H. Adams, B. Max Mehl, H. D. Rumberger, Horace White and Rev. Dr. James B. Nies have been transferred to the Associate Membership roll, and Messrs. Raymond J. Chatrey and Albert R. Frey have been elected Associate Members.

The Council has, by resolution, created the following special committees:—

*Finance Committee:* Messrs. Charles Pryer, Daniel Parish, Jr., Bauman L. Belden.

*Committee on Cabinets:* Messrs. William Poillon, Edward T. Newell, Daniel Parish, Jr., and Miss Agnes Baldwin.

In accordance with Chapter I and Chapter V, Sec. 3, of the By-Laws, the Governors have made the following appointments:—

*Curator:* Miss Agnes Baldwin.

*Librarian:* Appointment not yet made.

## STANDING COMMITTEES.

*Ancient Coins:* Edward Robinson, Richard Hoe Lawrence, Edward T. Newell.

*Building and Grounds:* Newell Martin, John T. B. Hillhouse, Charles P. Huntington.

*Decorations, Insignia and War Medals:* J. Sanford Saltus, J. Coolidge Hills, Stephen H. P. Pell.

*Modern Foreign Coins:* Charles Pryer, Frank C. Higgins, Charles H. Imhoff.

*Foreign Medals:* Daniel Parish, Jr., Victor D. Brenner, Edward J. Deitsch.

*Library:* William R. Weeks, Miss Agnes Baldwin, Daniel Parish, Jr.



*Masonic Medals and Tokens:* William Poillon, James Ten Eyck, Benno Loewy.

*Membership:* William B. Osgood Field, Edward D. Adams, William Poillon.

*Oriental Coins:* Edward T. Newell, Charles Gregory, Rev. James B. Nies.

*Paper Money:* Henry Russell Drowne, John M. Dodd, Jr., Hiram E. Deats.

*Papers and Exhibitions:* Archer M. Huntington, A. Piatt Andrew, Gutzon Borglum.

*Publication of Journal:* Bauman L. Belden, Howland Wood, Charles G. Dodd.

*Publication of Medals:* Edward D. Adams, Henry W. Cannon, Archer M. Huntington.

*United States Coins:* John I. Waterbury, Joseph C. Mitchelson, Herbert Niklewicz.

*United States Medals:* Frank A. Vanderlip, George F. Kunz, Augustus G. Heaton.

In addition to these, Mr. William Poillon has been made Honorary Curator, and Mr. William R. Weeks, Honorary Librarian, and the Honorary Librarian has been requested to attend to the duties of Librarian until a Librarian is appointed.

#### REPORT OF THE TREASURER.

*To the Officers and Members of The American Numismatic Society:—*

##### CURRENT FUNDS.

Balance, January 17 .....	\$1,442.71	
Receipts .....	1,105.85	
	<hr/>	\$2,548.56
Disbursements .....		175.59
		<hr/>
Balance .....		\$2,372.97

##### PERMANENT FUNDS.

Balance, January 17 .....	\$875.52
Receipts, — Life Membership fees .....	350.00
Transferred from Building Fund .....	127.98
	<hr/>
Balance .....	\$1,353.50

##### BUILDING FUND.

Balance, January 17 .....	\$127.98
Transferred to Endowment Fund .....	127.98
	<hr/>

CHARLES PRYER, *Treasurer.*

#### REPORT OF THE DIRECTOR.

*To the Officers and Members of The American Numismatic Society:—*

Your Director would report that, since the Annual Meeting, all work in the building has been subordinated to the preparation for the International Medallie Exhibition to be held next month.

The arrangement of coins and medals for this Exhibition is progressing rapidly, and the greater part of the Catalogue is now in type. A large portion of the exhibits from Europe are now here; some are already in place, and others waiting the presence of the appraiser from the Custom-House, who has to be here when the cases are opened.

New exhibition cases have been provided in this room, which largely increase the space that can be used for that purpose.

Two most important collections have become the property of the Society since the last meeting.

The cabinet of foreign decorations and war medals, formed by the late George W. DeVinny, of Philadelphia, which was on exhibition at the last meeting, has been presented to the Society by Mr. J. Sanford Saltus and Mr. Archer M. Huntington. It contains about two hundred and fifty examples, many of great rarity, including the "Great George" of the Order of the Garter, of Great Britain, which is most difficult to obtain, it being one of the Royal Orders, the insignia of which is returned to the Crown on the death of the possessor. This, together with the large number already in the Society's cabinets, gives us an assemblage of foreign decorations which is certainly unequalled in this country, and also greatly increases the collection of War medals.

The cabinet of three hundred and two medals, by Anton Scharff, of Vienna, which had been loaned for several months by Mrs. S. Oettinger, has been presented to the Society by Messrs. Edward D. Adams, Archer M. Huntington and J. Sanford Saltus. The late Professor Oettinger spent many years in gathering them, and we now possess impressions of more than three-fourths of all the medals designed by this famous artist.

Mr. Charles Gregory has made some valuable additions to the Gregory Oriental Collection; Mr. William Poillon has presented a considerable number of Mark Pennies, and a number of other donations have been received, — in all, two hundred and seven pieces, exclusive of the DeVinny and Oettinger Collections.

The Library has received accessions of fifteen books, seven pamphlets and five papers; this gift includes several books presented by Gen. Gates P. Thruston, a Corresponding Member of the Society.

All of which is respectfully submitted,

BAUMAN L. BELDEN, *Director*.

After some informal discussion, the meeting adjourned.

BAUMAN L. BELDEN, *Secretary*.

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A regular meeting of The American Numismatic Society was held on Monday evening, March 21, 1910, Mr. Daniel Parish, Jr., one of the Governors, presiding.

As the International Medallion Exhibition temporarily occupied the Society's building, this meeting, through the courtesy of the Hispanic Society of America, was held in the building of that Society.

The Council announced the election of the following members:—

*Honorary Member*:—Xavia da Cunha, Director of the Bibliotheca Nacional de Lisbon.

*Associate Member*:—Rev. Henry A. Dows, New York.

They also reported that Mr. Julius de Lagerberg had been transferred to the Associate Membership roll.

The following reports were then submitted:—

REPORT OF THE TREASURER.

To the Officers and Members of The American Numismatic Society : —

CURRENT FUNDS.		
Balance, February 21 .....	\$2,372.97	
Receipts .....	687.70	
	<hr/>	\$3,060.67
Disbursements .....		159.42
		<hr/>
Balance .....		\$2,901.25
PERMANENT FUNDS.		
Balance, February 21 .....	\$1,353.50	
Receipts .....	50.00	
	<hr/>	
Balance .....		\$1,403.50
		<hr/> <hr/>
CHARLES PRYER, Treasurer.		

The Director presented the following report : —

To the Officers and Members of The American Numismatic Society : —

Your Director would report that the International Exhibition of Medallic Art was opened on the ninth of March, for the private view, and to the public on March 12th.

The exhibits, loaned by foreign and American sculptors and medallists, entirely fill the new Exhibition building, and occupy considerable space in the Society building ; the remainder of the building is filled with selections from the Society's collections, of which two catalogues, one of coins and one of medals, have been prepared for distribution to visitors.

Owing to the late arrival of several large foreign consignments, the preparation of the Catalogue of the Loan Exhibition has been delayed, but it is now in the hands of the printer and will be ready for distribution to visitors very shortly.

The attendance, up to last evening, has been 3240 in the annex, and 2454 in the Society's building.

While the Exhibition has been going on, the usual work in the Curator's room and the Library has necessarily been discontinued ; hence the customary report of accessions will be omitted at this time, but numerous donations have been received which will be duly announced at the next meeting.

All of which is respectfully submitted. BAUMAN L. BELDEN, *Director*.

The Secretary then read the following proposition for amendments to the By-Laws, to be acted upon at the April meeting : —

Chapter IV, Section 3. Strike out the words, "third Monday in January," and substitute, "January meeting."

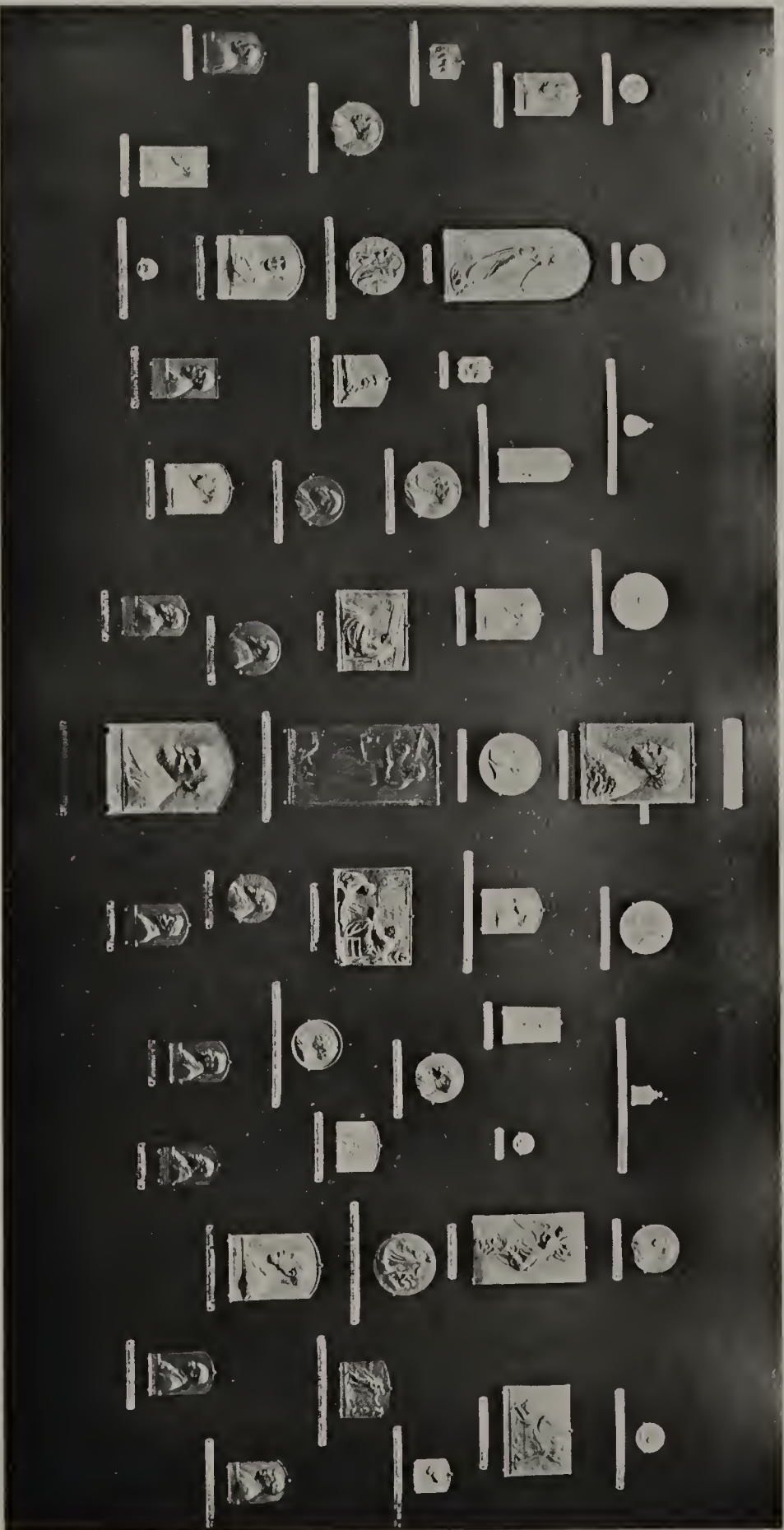
Chapter IV, Section 1. Amend to read as follows : "Regular meetings shall be held on the third Saturday, or such other day as the Council may designate, in each month except May, June, July, August, September and October, at such hour and place as the Council may direct, and nine members shall constitute a quorum."

Proposed by Archer M. Huntington and Bauman L. Belden.

On motion the Society adjourned.

BAUMAN L. BELDEN, *Secretary*.





THE DEVREESE MEDALS.





ALPHONSE DE WITTE,  
*Secrétaire Société Royale de Numismatique, Belge.*

THE DEVREESE MEDALS.







SALOME.

THE DEVREESE MEDALS.







TO HENRI BEYAERT.

THE DEVREESE MEDALS.





THE GRANDMOTHER.



ANNEXATION OF CONGO FREE STATE.



BRUSSELS UNIVERSITY.



THE RENEWAL.

THE DEVREESE MEDALS.







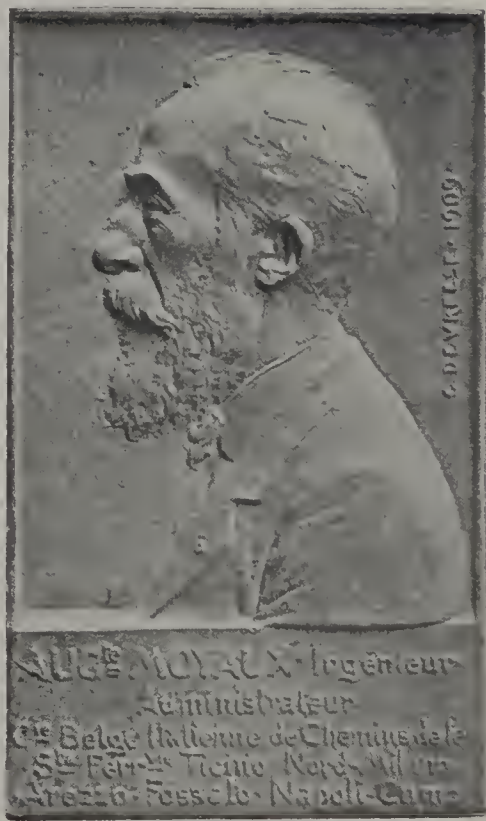
MEDICINE AND HYGIENE.



PORTRAIT (No. 21).



Rev.



Obv.

AUGUSTE MOYAUX.

THE DEVREESE MEDALS.







PROCEEDINGS

OF

THE AMERICAN NUMISMATIC SOCIETY

AT THE

FIFTY-SECOND ANNUAL MEETING

MONDAY, JANUARY 17, 1910

AND

LIST OF OFFICERS AND MEMBERS



## COUNCIL

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*Term ending January 1915*

ARCHER M. HUNTINGTON  
DANIEL PARISH, JR.  
J. SANFORD SALTUS

*Term ending January 1914*

EDWARD D. ADAMS  
WILLIAM POILLON  
EDWARD ROBINSON

*Term ending January 1913*

BAUMAN LOWE BELDEN  
HENRY RUSSELL DROWNE  
CHARLES PRYER

*Term ending January 1912*

WILLIAM B. OSGOOD FIELD  
FRANK A. VANDERLIP  
JOHN I. WATERBURY

*Term ending January 1911*

NEWELL MARTIN  
EDWARD T. NEWELL  
WILLIAM R. WEEKS



## OFFICERS

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### Governors

EDWARD D. ADAMS  
HENRY RUSSELL DROWNE  
WILLIAM B. OSGOOD FIELD  
ARCHER M. HUNTINGTON  
DANIEL PARISH, JR.

### Treasurer

CHARLES PRYER

### Secretary

BAUMAN LOWE BELDEN

### Domestic Corresponding Secretary

HENRY RUSSELL DROWNE

### Foreign Corresponding Secretary

EDWARD T. NEWELL

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### Director

BAUMAN LOWE BELDEN

### Honorary Curator

WILLIAM POILLON

### Curator

MISS AGNES BALDWIN

### Honorary Librarian

WILLIAM R. WEEKS

### Librarian

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### Custodian of the Building

NELSON P. PEHRSON

## STANDING COMMITTEES

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<i>Ancient Coins</i>	{ EDWARD ROBINSON { RICHARD HOE LAWRENCE { EDWARD T. NEWELL
<i>Building and Grounds</i>	{ NEWELL MARTIN { JOHN T. B. HILLHOUSE { CHARLES P. HUNTINGTON
<i>Decorations, Insignia and War Medals</i>	{ J. SANFORD SALTUS { J. COOLIDGE HILLS { STEPHEN H. P. PELL
<i>Modern Foreign Coins</i>	{ CHARLES PRYER { FRANK C. HIGGINS { CHARLES H. IMHOFF
<i>Foreign Medals</i>	{ DANIEL PARISH, JR. { VICTOR D. BRENNER { EDWARD J. DEITSCH
<i>Library</i>	{ WILLIAM R. WEEKS { MISS AGNES BALDWIN { DANIEL PARISH, JR.
<i>Masonic Medals and Tokens</i>	{ WILLIAM POILLON { JAMES TEN EYCK { BENNO LOWEY
<i>Membership</i>	{ WILLIAM B. OSGOOD FIELD { EDWARD D. ADAMS { WILLIAM POILLON
<i>Oriental Coins</i>	{ EDWARD T. NEWELL { CHARLES GREGORY { REV. DR. JAMES B. NIES
<i>Paper Money</i>	{ HENRY RUSSELL DROWNE { JOHN M. DODD, JR. { HIRAM E. DEATS
<i>Papers and Exhibitions</i>	{ ARCHER M. HUNTINGTON { A. PIATT ANDREW { GUTZON BORGLUM
<i>Publication of Journal</i>	{ BAUMAN LOWE BELDEN { HOWLAND WOOD { CHARLES G. DODD
<i>Publication of Medals</i>	{ EDWARD D. ADAMS { HENRY W. CANNON { ARCHER M. HUNTINGTON
<i>United States Coins</i>	{ JOHN I. WATERBURY { JOSEPH C. MITCHELSON { HERBERT NIKLEWICZ
<i>United States Medals</i>	{ FRANK A. VANDERLIP { GEORGE F. KUNZ { AUGUSTUS G. HEATON





# PROCEEDINGS

## FIFTY-SECOND ANNUAL MEETING

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THE Fifty-second Annual Meeting of The American Numismatic Society was held at the Society's building, Audubon Park, New York City, on Monday evening, January 17, 1910, at half-past eight o'clock, President Huntington presiding.

The Recording Secretary read the minutes of the regular meeting, December 20, 1909, which were on motion approved, after which the Annual Reports of the officers and committees were presented.

### REPORT OF THE COUNCIL OF ADMINISTRATION

*To the Officers and Members of The American Numismatic Society: —*

Another year has passed, and it has been a very good year for the Society.

Its finances are in a satisfactory condition; a generous donation of five thousand dollars to its Endowment Fund, from Mr. J. Sanford Saltus, together with a donation of two hundred and fifty dollars from Mr. Daniel Parish, Jr., and a number of life membership fees, make a substantial increase in the permanent funds.

Many additions have been made to the collections and library, and the facilities for the exhibition of coins and medals have been materially increased.

A large and interesting collection of decorations and war medals, formed by the late George W. Devinny, of Philadelphia, is on exhibition here this evening. This collection will shortly become the property of the Society, through the generosity of Mr. Archer M. Huntington and Mr. J. Sanford Saltus.

The revised Constitution and By-Laws, which was read at the December meeting, will be brought up for final action this evening.

Your Council has spent much time and thought in the preparation of this proposed revision, every paragraph of which has been carefully considered and discussed; it has the approval of each member of the Council as well as of all the members of the Society who attended the December meeting, and who signified their approval by signing the draft that was then read.

During the past year, the Society has lost by death the following members :—

*Life Members* : Henri de Morgan, John S. Kennedy, Charles M. Kurtz, Francis Lathrop, Gordon Norrie and Russell Sturgis.

*Annual Member* : John L. Riker.

*Corresponding Members* : Henry W. Holland and James Kirkwood.

The election of the following members is recommended :—

Mrs. Edward T. Newell, Messrs. A. Piatt Andrew, Chester Beach, William B. Osgood Field, Edward Robinson, John I. Waterbury and Adolph A. Weinman.

All of which is respectfully submitted.

It was moved and carried that the report of the Council be received and the recommendations adopted.

#### REPORT OF THE CORRESPONDING SECRETARY

*To the Officers and Members of The American Numismatic Society* :—

While the letters received have increased quite materially in quantity during the past year, your Corresponding Secretary regrets to state that they have not improved equally in quality.

The large majority either inquire for price lists or seek information as to the value of common United States coins, among which "1853 quarters with arrows," and "nickels without CENTS" seem to predominate. The writer is appalled by the fact that upwards of seventy million Lincoln pennies have recently been issued; for should a general inquiry start up as to the value of these pieces, he is afraid that he would have to go out of business.

During the year a few interesting things have developed :— for example, the exceedingly rare gold insignia of the Society of the Cincinnati as originally issued, was made by hand: this, our Director was fortunate enough to secure for our Cabinet. Among other inquiries we have had California round and octagon \$50 gold pieces from the far West, and some interesting Spanish coins of Ferdinand and Isabella, from San Domingo, which were evidently brought over by some of the first discoverers of this Continent. We are also beginning to receive a few inquiries from foreign countries, showing that we must be gradually becoming better known abroad.

In order to facilitate matters a circular of information has been prepared and issued, of which a copy is attached to this report.

Strange to say, California contributed the greatest number of letters during the year; Virginia next, and then North and South Dakota.

In closing, it should be stated that while many of the communications do not merit an answer, they have all received a reply.

Respectfully submitted,

HENRY RUSSELL DROWNE,

*Corresponding Secretary.*

REPORT OF THE TREASURER

CURRENT FUNDS.

RECEIPTS.		DISBURSEMENTS.	
Balance, January 18, 1909 . . . . .	\$1,884 26	Salaries and labor . . . . .	624 50
Interest . . . . .	971 80	Supplies . . . . .	119 11
Annual dues . . . . .	1,050 00	Light . . . . .	176 18
Initiation fees . . . . .	160 00	Fuel . . . . .	255 18
American Journal of Numismatics . . . . .	1,758 69	Freight and cartage . . . . .	16 47
Medals . . . . .	77 00	Postage . . . . .	95 77
Sundries . . . . .	80 62	Stationery . . . . .	187 05
		Telephone . . . . .	55 85
		Repairs and renewals . . . . .	72 02
		American Journal of Numismatics . . . . .	1,362 69
		Books, periodicals and binding . . . . .	89 10
		Coins and medals . . . . .	5 69
		Furniture and fixtures . . . . .	1,375 26
		Sundries . . . . .	104 79
		Balance, January 17, 1910 . . . . .	1,442 71
	<hr/>		<hr/>
	\$5,982.37		\$5,982.37

PERMANENT FUNDS.

Balance, January 18, 1909 . . . . .	\$2,485 03	Eight \$1,000 Bonds . . . . .	\$7,959 51
Life Membership Fees . . . . .	1,100 00	Balance, January 17, 1910 . . . . .	875 52
Donations to Endowment Fund . . . . .	5,250 00		
	<hr/>		<hr/>
	\$8,835 03		\$8,835 03

BUILDING FUND.

Balance, January 18, 1909 . . . . .	\$127 98	Balance, January 17, 1910 . . . . .	\$127 98
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LIST OF PERMANENT FUNDS.

New York Numismatic Society Donation Fund . . . . .	\$65 00
Dr. Isaac Wood Memorial Fund . . . . .	100 00
William Poillon Fund . . . . .	250 00
P. Hackley Barhydt Memorial Fund . . . . .	500 00
Jay B. Cornell Bequest . . . . .	1,000 00
Herbert Valentine Bequest . . . . .	1,000 00
Edowment Fund . . . . .	5,250 00
Life Membership Fund . . . . .	15,710 52
	<hr/>
	\$23,875 52



INVESTMENTS.

Four \$1,000 5% Bonds, Michigan Traction Co.....	Par value	\$4,000 00
Two \$1,000 5% Bonds, N. Y. Susq. & W. R. R.....	"	2,000 00
One \$1,000 5% Bond, C. M. & St. P. R. R.....	"	1,000 00
One \$1,000 5% Bond, C. & N. W. R. R.....	"	1,000 00
Four \$1,000 4% Bonds, Southern Pacific R. R.....	"	4,000 00
Three \$1,000 4% Bonds, Western Maryland R. R.....	"	3,000 00
Two \$1,000 4% Bonds, Erie R. R., Prior Lien.....	"	2,000 00
Two \$1,000 4% Bonds, New Orleans Terminal.....	"	2,000 00
Two \$1,000 4% Bonds, St. L. & S. F. R. R.....	"	2,000 00
One \$1,000 4% Bond, M. K. & T. R. R.....	"	1,000 00
Two \$500 4% Bonds, M. K. & T. R. R.....	"	1,000 00
Cash on deposit.....	"	875 52
		<hr/>
		\$23,875 52

CHARLES PRYER, *Treasurer.*

Examined and found correct.

DANIEL PARISH, JR.,  
HENRY RUSSELL DROWNE,  
*Auditing Committee.*

REPORT OF THE LIBRARIAN

*To the Officers and Members of The American Numismatic Society:—*

Since the December meeting the Library has received by exchange, gift or purchase, fourteen books, eight pamphlets and three papers, including eleven books on Roman coins, one on Greek coins of Italy, a Memoir of Domenico Promis and a pamphlet on jetons, from Mr. Archer M. Huntington, and a book on Roman Medallions in the Royal Museum at Vienna, from Mr. Edward D. Adams.

The donors are as follows:—

Edward D. Adams,	Archer M. Huntington,
Dr. Emil Bahrfeldt,	Frank H. Stewart,
Thomas L. Elder,	The Austrian Numismatic Society.

The total accessions, during the past year, have been seventy-three books, one hundred and sixty-two pamphlets and seventy-three papers.

Respectfully submitted,  
WILLIAM R. WEEKS,  
*Librarian.*

REPORT OF THE CURATOR

During the past month our collection has been enriched by donations of 474 pieces. Mr. Solomon Woolf gave us a collection of coins from the cabinet of the late Prof. Anthon, consisting of 48 silver and copper coins of Europe. Mr. J. Sanford Saltus presented four gold coins, one of Spain, two of Costa Rica, and one of Mexico. Among the medals that call for special mention are the following:—A plaque of Samuel

P. Avery, a gilt brass plaque of Collis P. Huntington, and a Monmouth Historical Society badge by Mr. Victor D. Brenner, presented by the artist. From Mr. James Ten Eyck, a lead medal of Albany; from the Charles G. Braxmar Co., a bronze sanitation medal issued by the American Republics; from Mr. Edward D. Adams, a bronze plaque of the St. Nicholas Society; from Mr. J. Sanford Saltus, a bronze medal on the Centennial of Edgar Allan Poe; from Mr. Charles DeKay, a silver medal issued in France in 1885 to commemorate the refuge afforded by Holland to the Huguenots in 1685, and a brass medal on the capture of Namur; from the Medallic Art Co., the bronze medal by J. E. Roiné on the Hundredth Anniversary of the Establishment of the Diocese of New York, also two lead impressions of the discarded dies; the Society has acquired by exchange the three-inch silver medal of the Hudson-Fulton Celebration, so that its set of the various issues of this medal is now complete.

The American Geographical Society has deposited with this Society its two bronze medals awarded to Sir Ernest Shackleton and Francesco P. Moreno.

Our collection of Chapter Mark pennies has been greatly increased by contributions from the following donors:— Henry Russell Drowne, James W. Ellsworth, Joseph E. Gay, Charles Gregory, J. Coolidge Hills, Charles P. Huntington, Benno Loewy, Richard H. Lawrence, Joseph G. Mitchelson, Edward T. Newell, Stephen H. P. Pell, William Poillon, J. E. Poillon, Henry A. Sinclair, James Ten Eyck, John Clark Udall, Wendell & Greenwood Co., W. W. C. Wilson, William B. Wetmore.

The following insignia have been added to our collection:— From Jules Guillaume, a silver medal with bar, on the French campaign in China 1900–1901; from Mr. J. Sanford Saltus, the gold insignia of the Society of the Mayflower Descendants, and the silver and enamel button of the same Society.

The donations classified according to metals are as follows:— Gold, 4 coins, 2 medals, insignia, etc.; silver, 25 coins, 23 medals, etc.; copper and bronze, 37 coins, 118 medals, etc., leaving a balance of 265 coins and medals in other metals.

The total accessions for the year amount to 4,438 pieces, from the following donors:—

Edward D. Adams  
A. F. Ahlum  
Frank DeWitte Andrews  
Arnold Numismatic Co.  
Agnes Baldwin  
Carroll Beckwith  
Bauman L. Belden  
Samuel R. Betts  
Chas. G. Braxmar Co.  
Victor D. Brenner  
George M. Brett  
Richard N. Brooke  
Matilda W. Bruce (Estate)  
Buffalo Times  
Elmer C. Carl  
Raymond J. Chatry  
Chicago Numismatic Society

Cincinnati Post  
Cleveland Press  
Committee on Publication of Medals  
T. L. Comparette  
Joseph K. Davison's Sons  
James C. Day  
Mabel DeBahled  
Charles DeKay  
Edward J. Deitsch  
J. DeLagerberg  
F. E. Delbridge  
William T. Demarest  
Des Moines News  
William S. Disbrow  
Reginald S. Doull  
H. Russell Drowne  
Thomas L. Elder

- Saram R. Ellison  
 James W. Ellsworth  
 Philip H. Fall  
 S. W. Fargo  
 G. W. Fluker  
 C. L. Foucht  
 Joseph E. Gay  
 David R. Gibson  
 Ludger Gravel  
 Hugo O. Greenhood  
 Charles Gregory  
 Jules Antoine Guillaume  
 David L. Haight  
 Eugene Harding  
 Robert Hewitt  
 J. Coolidge Hills  
 S. S. Howland  
 Horace Edwin Hayden  
 William Herbert  
 Joseph B. Holmes  
 S. D. Hoyt  
 Hudson-Fulton Committee  
 Humane Society of New York  
 Archer M. Huntington  
 Charles P. Huntington  
 Imperial Order of the Dragon  
 Inaugural Committee  
 H. W. Ireland  
 Howard R. Jackson  
 Emile F. Johnson  
 W. E. Joseph  
 Hamilton Keleher  
 Walter S. Kemeys  
 Frederick P. Keppel  
 Richard Hoe Lawrence  
 L. H. Lighthipe  
 Benno Loewy  
 Lyman H. Low  
 James W. MacIntosh  
 W. T. R. Marvin  
 Joseph Mayer & Bro.  
 John W. McDowell  
 Alexander McKelvey  
 Robert W. McLachlan  
 Medallic Art Co.  
 B. Max Mehl  
 George William Miatt  
 Military Order of the Serpent  
 Joseph C. Mitchelson  
 National Arts Club  
 Newburgh Hudson-Fulton Com. on Medals  
 Edward T. Newell  
 New England Society of New York  
 New York American  
 New York City Mothers' Club  
 New York Lake Champlain Tercentenary Com.  
 John Noble  
 Herman C. Page  
 George W. Parent  
 Daniel Parish, Jr.  
 Nelson P. Pehrson  
 Stephen H. P. Pell  
 Adolph Pincus  
 F. H. Poehler  
 Arthur Poillon  
 Harry C. Poillon  
 John E. Poillon  
 William Poillon  
 William C. Poillon  
 J. M. Poizat  
 G. P. Putnam & Sons  
 F. R. Putnam  
 S. H. Quint's Sons Co.  
 James V. Randall  
 G. W. Reaugh  
 Adolph Renaud  
 Charles M. Robbins Co.  
 George W. Robitzer  
 B. W. Rowell  
 Henning Ryden  
 J. Sanford Saltus  
 M. E. Schmidt  
 Henry A. Sinclair  
 Society of Colonial Wars, New York  
 James Speyer  
 D. C. Stapleton  
 James H. Sterling  
 William Summers  
 John Sutcliffe  
 James Ten Eyck  
 Toledo News-Bee  
 R. Elmer Townsend  
 John Clark Udall  
 John H. Van Hoesen  
 Veterans, 9th Regt. N. Y. S. M.  
 Bruce S. Weeks  
 William R. Weeks  
 A. A. Weinman  
 Wendell & Greenwood Co.  
 W. Boerum Wetmore  
 Whitehead & Hoag Co.  
 Charles B. Wilkinson  
 Williamson Regalia Co.  
 O. Willsey



W. W. C. Wilson  
William Aubrey Wing  
R. Winters

Howland Wood  
Solomon Woolf  
Edward Zenker

and the following Chapters of R. A. Masons and other Masonic Bodies :

Alexandria Lodge No. 22, Virginia  
Asa Chapter No. 75, Michigan  
Blanchester Chapter No. 153, Ohio  
Brooklyn Chapter No. 148, New York  
Cavis Chapter No. 71, Illinois  
Carrollton Chapter No. 77, Illinois  
Chardon Chapter No. 106, Ohio  
Columbia Chapter No. 7, New Mexico  
Corinthian Chapter No. 3, North Dakota  
Evening Star Chapter No. 47, Connecticut  
Grand River Chapter No. 104, Ohio  
Grescom Chapter No. 219, Pennsylvania  
Hamilton Chapter No. 21, Ohio  
Hiram Chapter No. 15, Maine  
Jacques de Molay Commandery No. 3, Pennsylvania  
Keystone Chapter No. 32, Iowa  
La Grange Chapter No. 207, Illinois

Leitchfield Chapter No. 143, Kentucky  
Liberty Chapter No. 79, Louisiana  
Ludington Chapter No. 92, Michigan  
Malvern Chapter No. 100, Arkansas  
McKinley Chapter No. 181, Ohio  
Momence Chapter No. 221, Illinois  
Mount Clemens Chapter No. 69, Michigan  
Mt. Sinai Chapter No. 66, Iowa  
Nugen Chapter No. 124, Ohio  
Owahgena Chapter No. 303, New York  
Palestine Chapter No. 21, Wisconsin  
Pekin Chapter No. 25, Illinois  
Pierre Chapter No. 22, South Dakota  
Socorro Chapter No. 8, New Mexico  
Springfield Chapter No. 275, New York  
Wagoner Chapter No. 22, Oklahoma  
Wellington Chapter No. 47, Canada

Respectfully submitted,

WILLIAM POILLON,

*Curator.*

#### REPORT OF THE COMMITTEE ON THE PUBLICATION OF MEDALS

*To the Officers and Members of The American Numismatic Society :—*

The Committee on the Publication of Medals submits the following report of its work during the past year :—

The Hudson-Fulton medal was issued during the past summer, and the first impressions were offered for subscription by the members of this Society under the terms of a circular dated July 27, 1909, and reading in part as follows :—

“As stated in the annual report of the Committee on the Publication of Medals, January 18, 1909, the medal designed by Mr. Emil Fuchs, at the request of The American Numismatic Society, to commemorate the discovery of the Hudson River by Henry Hudson in the year 1609, and the first use of steam in navigation on the Hudson River by Robert Fulton in the year 1807, has been adopted by the Hudson-Fulton Celebration Commission as its official medal.

“The original dies, prepared by The American Numismatic Society, are three inches in diameter. From these dies there have been struck, for members of this Society only, two examples in native gold from California, and one hundred examples in solid sterling silver, numbered from one upward.

“These dies are now to be delivered to Messrs. Tiffany & Company, who will strike therefrom only such medals in native Alaskan gold as may be required by the Hudson-Fulton Celebration Commission for presentation to the head of each nation represented in the celebration by one or more of its naval vessels. After such use these three-inch dies are to be deposited in the Museum of your Society. All other issues of this official medal will be of other sizes and of much larger editions.

“These one hundred silver medals are now offered to the members of The American Numismatic Society for subscription at the price of \$10 each. Each member may subscribe for one or more medals, and they will be allotted in the numerical order of the applications therefor until the entire issue has been taken. This edition is strictly limited to one hundred medals in silver.”

Subscriptions were promptly made for the one hundred medals by sixty-nine members, as shown by the following statement : —

SUBSCRIBERS TO HUDSON-FULTON MEDALS.

	MEMBERS	SUBSCRIPTIONS	
		MEMBERS	MEDALS
Patrons .....	11	6	14
Honorary Presidents.....	2	1	5
Honorary Members.....	19	—	—
Corresponding Members ....	50	—	—
Annual Members.....	107	27	31
Life Members .....	127	35	50
Non-Members .....	—	—	—
Total .....	316	69	100

The distribution by the Hudson-Fulton Celebration Commission of this medal in its various sizes and metals, in gold to the heads of the eight nations that sent war vessels to the Hudson-Fulton Celebration, in silver to the distinguished guests, and in bronze to both foreign and domestic guests, all in issues of limited edition, has done much to extend the influence of our Society, to secure a recognition of its leading position in the numismatic world, and to promote the popularity of the medallic art. This medal was adopted by the Board of Education of the State of New York as a prize for the best compositions on Hudson and Fulton by 701 boy and girl pupils of the high schools, and has been provided as a permanent memorial exhibit in the 884 high schools and academies of this State.

Sets of nine medals each have been presented by the Hudson-Fulton Celebration Commission to the principal libraries, museums and historical societies of this State and to the British Museum at London, the Rijks Museum at Amsterdam, and the United States Mint at Philadelphia.

There were 124,809 medals issued, of which there were only eleven in gold and one hundred in silver from the three-inch dies.

All the dies from which these Hudson-Fulton medals have been struck are now deposited in the Museum of our Society.

The pamphlets issued by the Commission and by this Committee descriptive of the medal are filed herewith.

The Cleveland plaque referred to in our report of last year has been prepared and will be issued on March 1st next in a small edition, for examples of which subscriptions have already been filed with the Director of our Society.

A medal in commemoration of the one hundredth anniversary of the establishment in 1808 of the Diocese of New York of the Roman Catholic Church has been designed by Mr. J. Edouard Roiné, of France, now a resident member of our Society, that in historical record and artistic value will take high rank in the Church medallurgy of the world.

A circular, of which an example is hereto annexed, is now being distributed to the members of the Society, offering for subscription the first impressions of this medal.

The International Exhibition of medals and the products of the sculptor's art in low relief, which is being arranged by the special committee appointed for this purpose, is expected to be opened to the public early this spring, in the building of our Society and the temporary structure now being erected for this purpose on the adjoining property, by the courteous permission of the Hispanic Society.

This exhibition will be the first of its kind ever held in this country and promises to be as extensive and important as any similar special exhibit ever held abroad.

It should become a notable event in the artistic circles of this community, as well as in the achievements of our Society. The documents issued in this connection are attached hereto.

The Huntington gold medal was duly presented in the name of the subscribers to Mr. Archer M. Huntington, who acknowledged its receipt in the following words:—

“It gives me great pleasure to acknowledge your letter of March third, in which you present to me, on behalf of friends and members of The American Numismatic Society, the beautiful gold medal which they have made. You already know something of the sense of appreciation and gratitude which I feel in regard to this expression, which seems to me out of all proportion to the services which I have been able to render.

“I beg that you will express for me my profound appreciation and thanks.”

Respectfully submitted,

EDWARD D. ADAMS,  
STEPHEN BAKER,  
HENRY W. CANNON,  
GEORGE F. KUNZ,  
WILLIAM R. PETERS,

*Committee.*



## REPORT OF THE COMMITTEE ON AMERICAN INSIGNIA

*To the Officers and Members of The American Numismatic Society: —*

Your Committee takes pleasure in reporting a large increase in the Society's collection of American Insignia, during the past year. The various accessions have been mentioned in the Curator's reports, from time to time, hence a repetition here seems unnecessary.

Of the important active military and hereditary societies, nearly all are represented in this collection; of those that are still lacking, the best known are the Holland Society and the St. Nicholas Society of New York, the Colonial Order, the Order of Descendants of Colonial Governors, the Colonial Society of Pennsylvania, the Pennsylvania German Society, the Descendants of Signers of the Declaration of Independence, the Order of St. George of the Holy Roman Empire, the Military Order of the Midnight Sun.

There are many societies of war veterans, of which it is most difficult to obtain any information; these are principally local and regimental organizations, and your Committee would be most grateful for any information regarding such societies. With the large and well known societies, it is simply a question of obtaining their insignia; with the others it means a search for facts that are, in many cases, forgotten, and for badges that have ceased to be issued. But little has been published on this subject, and the records obtained by your Committee will, no doubt, be of considerable historical value.

All of which is respectfully submitted.

BAUMAN L. BELDEN,  
J. SANFORD SALTUS,  
GEORGE F. KUNZ,

*Committee.*

President Archer M. Huntington then delivered his Annual Address, in which he called attention to the approaching International Medallion Exhibition, to be held in March next, under the auspices of the Society, and to other matters of interest to the members. [This Address will be printed in a later number of the *Journal*.]

Mr. Bauman L. Belden stated that the old Constitution provided that ex-presidents of the Society could, upon a two-thirds vote of the members present at any regular meeting, be elected Honorary Presidents for life, and that, as President Huntington's term of office expired with this meeting, and the proposed new Constitution contained no provision for the office of President, he desired to present the following Resolution, and to request action upon it before a vote should be taken upon the adoption of the proposed new Constitution: —

*Resolved*, That Mr. Archer M. Huntington be elected Honorary President, for life.

This Resolution was duly seconded, and unanimously adopted by a rising vote.

The following Resolution, presented by Mr. Henry Russell Drowne, was also unanimously adopted by a rising vote : —

*Resolved*, That a committee be appointed to draw up a set of suitably engrossed Resolutions to our retiring President, Mr. Archer M. Huntington, that will in a measure convey to him, not only our high esteem and our appreciation of his devotion to the best interests of The American Numismatic Society, but also in a small way, convey a grateful acknowledgment of all that he has done to place this Society in its present state of prosperity, success and importance.

The consideration of the proposed new Constitution and By-Laws being next in order, it was moved, by Mr. William R. Weeks, duly seconded and unanimously carried, that it be adopted.

The election of members of the Council, as provided in the new Constitution, was next in order and resulted as follows, by unanimous vote : —

For five years, Archer M. Huntington, Daniel Parish, Jr., J. Sanford Saltus.

For four years, Edward D. Adams, William Poillon, Edward Robinson.

For three years, Bauman L. Belden, Henry Russell Drowne, Charles Pryer.

For two years, William B. Osgood Field, Frank A. Vanderlip, John I. Waterbury.

For one year, Newell Martin, Edward T. Newell, William R. Weeks.

The following Resolution was presented by Mr. William R. Weeks, and adopted : —

*Resolved*, That the Members of the Council (who are the directors) of The American Numismatic Society be authorized and directed to sign, acknowledge and file an amended certificate, changing the number of the Members of the Council of the Society, from eleven to fifteen, pursuant to section fourteen of the Membership Corporations Law of the State of New York.

It was moved, by Mr. William Poillon, and carried, that the thanks of the Society be tendered to Mr. J. Sanford Saltus, for the beautiful flowers on the Chairman's table.

The meeting then adjourned.

BAUMAN L. BELDEN,  
*Secretary.*





ROLL OF PATRONS AND MEMBERS

OF

THE AMERICAN NUMISMATIC SOCIETY

JANUARY 17, 1910



# ROLL OF PATRONS AND MEMBERS

## PATRONS

Adams, Edward D., New York City	.	.	.	.	.	.	.	.	1906
Ellsworth, James W., New York City	.	.	.	.	.	.	.	.	1907
Gates, Isaac E., New York City	.	.	.	.	.	.	.	.	1906
Greenwood, Isaac J., New York City	.	.	.	.	.	.	.	.	1907
Hawley, Edwin, New York City	.	.	.	.	.	.	.	.	1906
Huntington, Arabella D. (Mrs. Collis P.) New York City	.	.	.	.	.	.	.	.	1906
Huntington, Archer M., New York City	.	.	.	.	.	.	.	.	1906
Lawrence, Richard H., New York City	.	.	.	.	.	.	.	.	1906
Saltus, J. Sanford, New York City	.	.	.	.	.	.	.	.	1906
*Saltus, Medora S. (Mrs. J. Sanford), New York City	.	.	.	.	.	.	.	.	1906
Schiff, Mortimer L., New York City	.	.	.	.	.	.	.	.	1906
Warburg, Felix M., New York City	.	.	.	.	.	.	.	.	1906

\* Deceased



## HONORARY PRESIDENTS

*Betts, Benjamin, Brooklyn, N. Y. . . . .	January 20, 1908
Huntington, Archer M., Baychester, N. Y. . . . .	January 17, 1910
Parish, Daniel, Jr., New York City . . . . .	January 20, 1908
Zabriskie, Andrew C., New York City . . . . .	January 20, 1908

## HONORARY MEMBERS

His Majesty Victor Emmanuel III, King of Italy . . . . .	January 21, 1901
His Excellency, Gen. Porfirio Diaz, President of Mexico . . . . .	March 19, 1906
The Director of the United States Mint, Washington, D. C. . . . .	(Ex officio)
The Hispanic Society of America, New York City . . . . .	May 20, 1907
Bode, Dr. Wilhelm, Berlin, Germany . . . . .	November 19, 1906
Bigelow, John, LL.D., Highland Falls, N. Y. . . . .	November 15, 1897
Charnay, Désiré, Paris, France . . . . .	March 20, 1883
Clarke, Sir Caspar Purdon, New York City . . . . .	March 16, 1908
Crosby, Sylvester Sage, Cambridge, Mass. . . . .	March 21, 1876
Dielman, Frederick, Pres't National Academy of Design, N. Y. . . . .	January 21, 1901
Head, Barclay Vincent, D.C.L., Ph.D., London, England . . . . .	December 21, 1880
Loubat, His Excellency Joseph Florimond, Duke of, Paris, France . . . . .	January 7, 1907
Marvin, William Theophilus Rogers, Litt.D., Boston, Mass. . . . .	November 19, 1878
Orford, The Right Hon., the Earl of, Norwich, England . . . . .	November 19, 1906
Prince, L. Bradford, LL.D., Santa Fé, New Mexico . . . . .	May 20, 1901
Snowdon, Archibald Loudon, Philadelphia, Pa. . . . .	March 18, 1879
Storer, Horatio R., M.D., Newport, R. I. . . . .	March 20, 1893
Ward, Rev. William Hayes, D.D., LL.D, Newark, N. J. . . . .	March 20, 1893
Waterman, Warren Gookin, Nashville, Tenn. . . . .	January 7, 1907

\* Deceased

## CORRESPONDING MEMBERS

(By Amendment to the Constitution, adopted March 18, 1901, residents of the United States are not eligible to election as Corresponding Members. The American Corresponding Members in this roll were elected before the passage of this Amendment.)

Andersen, David, Christiana, Norway . . . . .	May 18, 1893
Andrews, Frank De Wette, Vineland, N. J. . . . .	June 12, 1883
Aubert, Rev. A., Quebec, Canada . . . . .	January 16, 1905
Barhfeldt, Max Ferdinand, Hildesheim, Germany . . . . .	May 20, 1884
Baird, Dr. Andrew B., Winnipeg, Manitoba . . . . .	May 21, 1906
Barron, Edward Jackson, F.S.A., London, England . . . . .	March 20, 1883
Bates, Thomas Tomlinson, Traverse City, Mich. . . . .	June 25, 1868
Brock, Robert Alonzo, Richmond, Va. . . . .	June 13, 1867
Carranza, Carlos, Buenos Ayres, Argentine Republic . . . . .	November 20, 1883
Cauffman, Emil, Philadelphia, Pa. . . . .	February 13, 1868
Cavalli, Gustaf, Sköfde, Sweden . . . . .	March 20, 1893
Culin, Stewart, Brooklyn, N. Y. . . . .	November 15, 1887
Cunningham, Thomas, Mohawk, N. Y. . . . .	July 7, 1886
de Chauffepié, Henri Jean de Dompierre, President Royal Numismatic Society of the Netherlands, The Hague, Holland . . . . .	March 17, 1902
Doughty, Francis Worcester, Ramapo, N. Y. . . . .	May 20, 1895
DuBois, Patterson, Philadelphia, Pa. . . . .	November 20, 1883
Ely, Rev. Foster, D.D., Ridgefield, Conn. . . . .	May 20, 1895
Ezekiel, Henry Clay, Cincinnati, Ohio . . . . .	November 12, 1868
Forrer, Leonard, Bromley, Kent, England . . . . .	January 15, 1900
Foster, John W., Washington, D. C. . . . .	March 20, 1883
Fuchs, Emil, London, England . . . . .	November 18, 1907
Gibson, David R., Hamilton, Canada . . . . .	November 19, 1906
Goddard, William C., Watford, England . . . . .	March 19, 1894
Gordon, John, Rio de Janeiro, Brazil . . . . .	May 15, 1883
Gravel, Ludger, Montreal, Canada . . . . .	November 17, 1909
Greenhood, Hugo Oscar, San Francisco, Cal. . . . .	May 17, 1897
Grueber, Herbert A., F.S.A., London, England . . . . .	January 18, 1881
Hayden, Rev. Horace Edwin, Wilkes-Barre, Pa. . . . .	May 16, 1882
Hill, Robert Anderson, Hove, England . . . . .	March 20, 1883
*Holland, Henry Ware, Concord, Mass. . . . .	November 21, 1876

\* Deceased

Howland, Louis Meredith, Paris, France . . . . .	November 18, 1895
*Kirkwood, James, Hong Kong, China . . . . .	May 19, 1885
Lagerberg, Magnus Emanuel, Stockholm, Sweden . . . . .	January 21, 1907
Lilienberg, Major V. E., Stockholm, Sweden . . . . .	March 16, 1908
McLachlan, Robert Wallace, Montreal, Canada . . . . .	May 15, 1877
Montelius, Oscar, Stockholm, Sweden . . . . .	March 16, 1908
Peet, Rev. Stephen D., Salem, Mass. . . . .	January 20, 1885
Pennisi di Floristella, Barone, Acireale, Sicily . . . . .	June 11, 1908
Perini, Cav. Quintilio, Rovereto, Austria . . . . .	January 21, 1895
Ready, William Talbot, London, England . . . . .	November 20, 1883
Reid, James, Montreal, Canada . . . . .	November 17, 1909
Richter, Max Ohnefalsch, Berlin, Germany . . . . .	March 18, 1884
Saint Paul, Anthyme, Paris, France . . . . .	March 15, 1881
Sandham, Alfred, Toronto, Canada . . . . .	November 14, 1867
Thorndsen, Iv., Konsberg, Norway . . . . .	November 19, 1906
Thruston, Gates Phillips, Nashville, Tenn. . . . .	May 20, 1879
Thurston, Edgar, Madras, India . . . . .	May 20, 1907
Tremblay, Peter O., Montreal, Canada . . . . .	November 17, 1909
Upton, George P., Chicago, Ill. . . . .	December 10, 1868
Vickery, Edgar J., Yarmouth, N. S. . . . .	June 11, 1908
Vivanco, Angel, Orizaba, Mexico . . . . .	May 15, 1883
Vlasto, Michel P., Marseilles, France . . . . .	May 21, 1900
Williamson, George C., London, England . . . . .	November 18, 1884
Woodbury, Charles J. H., Boston, Mass. . . . .	January 20, 1885

\* Deceased



## MEMBERS

Acheson, Edward G., Niagara Falls, N. Y.	April 24, 1902
†Ackerman, Ernest R., Plainfield, N. J.	December 21, 1908
†Adams, Edward D., New York City	January 21, 1901
†Agnew, Andrew G., New York City	December 21, 1908
†Allis, Charles, Milwaukee, Wis.	December 21, 1908
Andrew, A. Piatt, Washington, D. C.	January 17, 1910
†Atterbury, John T., New York City	January 20, 1902
†Avery, Samuel P., Hartford, Conn.	November 21, 1892
†Baker, Stephen, New York City	January 16, 1899
Baldwin, Miss Agnes, New York City	June 11, 1908
Baldwin, A. H., London, England	November 16, 1908
†Barrington, Miss Rachel T., Washington, D. C.	January 15, 1884
Beach, Chester, New York City	January 17, 1910
†Beekman, Gerard, New York City	April 17, 1885
†Belden, Bauman Lowe, Elizabeth, N. J.	May 18, 1886
Betts, George W., Englewood, N. J.	November 20, 1905
†Betts, Samuel R., New York City	November 16, 1908
†Bloor, Alfred J., New York City	November 20, 1883
†Booth, Henry, Poughkeepsie, N. Y.	February 28, 1882
Borglum, Gutzon, New York City	June 11, 1908
†Bourn, William B., San Francisco, Cal.	March 30, 1903
†Bowdoin, Temple, New York City	November 16, 1908
†Brackenridge, George W., San Antonio, Texas	May 21, 1900
†Brand, Virgil M., Chicago, Ill.	November 19, 1906
†Brenner, Victor D., New York City	November 19, 1894
†Britton, Charles P., New York City	February 16, 1881
†Browning, J. Hull, Tenaflly, N. J.	March 21, 1898
Buchman, Albert, New York City	January 17, 1898
Buck, John H., New York City	May 20, 1907
Bucknell, Emma W. (Mrs. William), Philadelphia, Pa.	March 18, 1901
†Canfield, Richard A., New York City	March 18, 1901
†Cannon, Henry W., New York City	December 21, 1908
Cary, Isaac H., Brooklyn, N. Y.	March 20, 1905
†Ceballos, Juan M., New York City	March 15, 1881

† Life Member

†Chapman, Henry, Philadelphia, Pa. . . . .	November 16, 1908
Chapman, Samuel Hudson, Philadelphia, Pa. . . . .	November 19, 1906
†Chisolm, George E., Morristown, N. J. . . . .	February 15, 1909
Clapp, John H., Washington, D. C. . . . .	May 17, 1909
Clark, James A., Middletown, N. Y. . . . .	November 17, 1909
†Clearwater, Alphonso T., Kingston, N. Y. . . . .	March 15, 1909
†Cochran, Alex. Smith, Yonkers, N. Y. . . . .	June 11, 1908
†Coley, William B., New York City . . . . .	January 15, 1906
Conover, Charles H., Chicago, Ill. . . . .	April 24, 1905
deKay, Charles, New York City . . . . .	March 19, 1906
*†de Morgan, Henri, Chaton, France . . . . .	May 21, 1878
†DeVinne, Theodore B., New York City . . . . .	January 15, 1906
DeVinne, Theodore L., New York City . . . . .	April 24, 1902
†Deats, Hiram Edmund, Flemington, N. J. . . . .	January 20, 1890
†Deitsch, Edward J., New York City . . . . .	March 16, 1908
Divver, Paul B., Atlanta, Ga. . . . .	November 18, 1907
†Dodd, Charles Goodhue, New York City . . . . .	November 21, 1892
†Dodd, John M., Jr., New York City . . . . .	January 15, 1878
Dodd, Louis F., New York City . . . . .	April 24, 1905
Dodge, Rev. D. Stuart, New York City . . . . .	January 16, 1899
Dowling, Robert E., New York City . . . . .	March 18, 1901
†Drowne, Henry Russell, New York City . . . . .	March 28, 1882
Drummond, Isaac W., New York City . . . . .	December 5, 1905
†Durand, John S., New York City . . . . .	March 18, 1901
Dyer, George R., New York City . . . . .	November 16, 1908
Elder, Thomas L., New York City . . . . .	January 18, 1904
†Ellsworth, James W., New York City . . . . .	May 15, 1893
†Evarts, Allen W., New York City . . . . .	March 20, 1905
Ewart, Richard H., New York City . . . . .	May 21, 1906
†Ferguson, Rev. Henry, Concord, N. H. . . . .	May 15, 1899
†Field, William B. Osgood, New York City . . . . .	January 17, 1910
Flanagan, John, New York City . . . . .	November 17, 1909
Fletcher, Frank Fayette, Minneapolis, Minn. . . . .	April 24, 1902
†Frick, Henry C., Pittsburg, Pa. . . . .	March 18, 1901
†Frothingham, Charles F., New York City . . . . .	March 16, 1880
Gans, Leopold, Chicago, Ill. . . . .	January 21, 1895
Garrett, Robert, Baltimore, Md. . . . .	April 24, 1905
†Gates, Isaac E., New York City . . . . .	March 19, 1906
†Gates, Rev. Milo H., New York City . . . . .	January 15, 1906
Gay, Joseph E., New York City . . . . .	March 18, 1907
†Gibbs, Theodore K., New York City . . . . .	May 16, 1898
†Gould, George J., Lakewood, N. J. . . . .	April 24, 1902

\* Deceased

† Life Member

†Granberg, H. O., Oshkosh, Wis. . . . .	November 18, 1907
†Greenwood, Isaac J., New York City . . . . .	January 12, 1859
†Gregory, Charles, New York City . . . . .	January 17, 1888
†Gregory, William, Brooklyn, N. Y. . . . .	February 16, 1881
†Grinnell, Elizabeth C. (Mrs. George Bird), New York City . . . . .	January 15, 1906
†Grinnell, George Bird, New York City . . . . .	January 15, 1906
†Groh, Mary C. F. (Mrs. Edward), Brooklyn, N. Y. . . . .	March 20, 1906
†Hartshorn, Stewart, Short Hills, N. J. . . . .	July 7, 1886
Hastings, Frank S., New York City . . . . .	December 21, 1908
†Hatzfeltd, Count Hermann, Washington, D. C. . . . .	March 19, 1906
†Havemeyer, William F., New York City . . . . .	May 18, 1903
†Hawley, Edwin, New York City . . . . .	January 15, 1906
†Hearn, George A., New York City . . . . .	January 16, 1899
Heath, Walter C., Summit, N. J. . . . .	November 17, 1909
†Heaton, Augustus G., New York City . . . . .	March 19, 1900
Henderson, J. M., Columbus, Ohio . . . . .	November 17, 1909
†Hermann, Ferdinand, New York City . . . . .	January 16, 1893
†Hewitt, Robert, Ardsley-on-Hudson, N. Y. . . . .	February 22, 1866
Hidden, William Earl, Newark, N. J. . . . .	November 18, 1907
Higgins, Frank C., New York City . . . . .	March 20, 1905
†Hillhouse, John Ten Broeck, M.D., New York City . . . . .	May 21, 1906
†Hills, J. Coolidge, Hartford, Conn. . . . .	May 17, 1887
Himpler, Francis G., Hoboken, N. J. . . . .	May 21, 1894
†Hoffman, Samuel V., Morristown, N. J. . . . .	November 16, 1903
Hollingsworth, Zachary T., Boston, Mass. . . . .	April 24, 1905
Howes, Benjamin A., New York City . . . . .	January 20, 1908
†Huntington, Arabella D. (Mrs. Collis P.), New York City . . . . .	March 19, 1906
†Huntington, Archer M., Baychester, N. Y. . . . .	January 16, 1899
†Huntington, Charles P., New York City . . . . .	January 15, 1906
†Hutchinson, Joseph, San Francisco, Cal. . . . .	March 30, 1903
Hyde, E. Francis, New York City . . . . .	January 16, 1899
†Hyde, Frederick E., M.D., New York City . . . . .	May 18, 1886
Imhoff, Charles H., Hopewell, N. J. . . . .	March 15, 1909
†Jackman, Allison W., Poughkeepsie, N. Y. . . . .	June 12, 1883
†Jusserand, Jean Jules, Washington, D. C. . . . .	November 17, 1909
Kahn, Otto H., New York City . . . . .	March 20, 1899
*†Kennedy, John S., New York City . . . . .	March 16, 1891
Kunz, George Frederick, New York City . . . . .	January 16, 1893
*†Kurtz, Charles M., Buffalo, N. Y. . . . .	December 21, 1908
Laidlaw, James L., New York City . . . . .	May 20, 1907
Lambert, Richard, New Orleans, La. . . . .	April 24, 1905
†Landon, E. H., New York City . . . . .	January 15, 1906

\* Deceased

† Life Member



†Langdon, Woodbury G., New York City . . . . .	April 17, 1885
*†Lathrop, Francis, New York City . . . . .	January 15, 1906
Lawrence, John Burling, New York City . . . . .	November 16, 1908
†Lawrence, Richard Hoe, New York City . . . . .	November 16, 1878
†Lawrence, Walter B., New York City . . . . .	May 17, 1881
Liveright, Frank I., Newark, N. J. . . . .	November 17, 1909
†Loeb, James, New York City . . . . .	March 20, 1905
†Loeb, Morris, New York City . . . . .	November 17, 1909
Loewy, Benno, New York City . . . . .	March 20, 1905
†Lounsbery, Richard P., New York City . . . . .	December 21, 1880
†Low, Lyman Haynes, New York City . . . . .	May 18, 1880
Lydig, Philip M., New York City . . . . .	April 24, 1905
†McMillin, Emerson, New York City . . . . .	March 19, 1906
†Manning, Alfred J., New York City . . . . .	March 17, 1885
†Manning, James H., Albany, N. Y. . . . .	November 18, 1907
†Martin, Laura G. (Mrs. Newell), New York City . . . . .	January 15, 1905
†Martin, Newell, New York City . . . . .	January 15, 1905
Martin, Winfred Robert, New York City . . . . .	May 20, 1907
Mather, Samuel, Cleveland, Ohio . . . . .	April 24, 1902
†Mellen, Charles S., New Haven, Conn. . . . .	April 24, 1902
†Merryweather, George, Chicago, Ill. . . . .	March 16, 1880
†Miller, George N., M.D., New York City . . . . .	March 19, 1906
†Mills, Abraham G., New York City . . . . .	March 18, 1901
Mitchelson, Joseph C., Tariffville, Conn. . . . .	November 18, 1907
†Mohr, Louis, Chicago, Ill. . . . .	April 24, 1905
Montross, Newman E., New York City . . . . .	April 25, 1901
†Morgan, J. Pierpont, New York City . . . . .	April 24, 1902
Morgan, J. Pierpont, Jr., New York City . . . . .	May 17, 1897
†Morris, Charles, Chicago, Ill. . . . .	May 15, 1893
Morris, Nathalie Bailey (Mrs. Lewis Gouverneur), New York City . . . . .	May 17, 1897
†Nelson, William, Paterson, N. J. . . . .	May 18, 1886
Nevin, Miss Blanche, Churchtown, Pa. . . . .	March 18, 1901
†Newell, Adra M. (Mrs. Edward T.), New York City . . . . .	January 17, 1910
†Newell, Edward T., New York City . . . . .	January 16, 1905
Newton, James S., Boston, Mass. . . . .	May 21, 1900
Niklewicz, Herbert, Brooklyn, N. Y. . . . .	November 17, 1909
*†Norrie, Gordon, New York City . . . . .	March 15, 1897
Noyes, Charles P., St. Paul, Minn. . . . .	April 24, 1905
†Ogden, Robert C., New York City . . . . .	January 15, 1906
†Olcott, Eben E., New York City . . . . .	March 16, 1903
Olcott, George N., New York City . . . . .	November 18, 1907

†Orr, Alexander E., Brooklyn, N. Y.	February 16, 1881
†Page, Helen G. (Mrs. William D.), New York City	January 15, 1906
†Page, Miss Laura L. G., New York City	January 15, 1906
†Paget, Almeric H., London, England	March 20, 1899
†Parent, George W., Montreal, Canada	March 16, 1908
†Parish, Daniel, Jr., New York City	April 13, 1865
†Parish, Henry, New York City	April 22, 1886
Parsons, Arthur Jeffrey, Washington, D. C.	April 24, 1905
Parsons, John E., New York City	April 24, 1905
Peabody, Francis S., Chicago, Ill.	April 24, 1905
†Peabody, George Foster, Brooklyn, N. Y.	April 24, 1905
†Pehrson, Nelson Pehr, New York City	March 20, 1893
Pell, Stephen H. P., New York City	January 20, 1908
†Pereira, Madame Joaquin de (Jennie C. Grinnell), Bordeaux, France	January 15, 1906
†Perkins, Seymour, New York City	November 16, 1908
†Perkins, William H., New York City	December 21, 1908
†Peters, Samuel T., New York City	April 22, 1886
Peters, William R., New York City	March 18, 1901
Phoenix, Lloyd, New York City	January 16, 1899
Pierce, Henry Clay, New York City	November 16, 1908
†Pierce, Jacob W., Boston, Mass.	January 20, 1908
Platt, Charles H., New York City	November 16, 1908
†Poillon, John Edward, New York City	January 29, 1875
†Poillon, William, New York City	November 11, 1869
†Potts, Jesse W., Albany, N. Y.	November 21, 1898
Procter, William, New York City	November 15, 1897
†Pryer, Charles, New Rochelle, N. Y.	June 4, 1875
Pryer, Harold Chardavoyne, New York City	March 15, 1897
Pryer, Mai E. (Mrs. Charles), New Rochelle, N. Y.	January 17, 1898
†Pyle, James Tolman, New York City	April 24, 1902
Ramsden, Henry A., Yokohama, Japan	November 16, 1908
†Rea, Thomas B., New York City	April 25, 1901
†Reid, John, New York City	March 21, 1898
†Renwick, Edward Sabine, Milburn, N. J.	February 28, 1882
Rhineland, Philip, New York City	January 16, 1899
*Riker, John L., New York City	January 16, 1893
Rives, George L., New York City	May 15, 1893
Robinson, Edward, New York City	January 17, 1910
Roiné, J Edouard, New York City	March 16, 1908
†Saltus, J. Sanford, New York City	November 21, 1892
Santa Eulalia, Count of, Ashbourne, Pa.	May 17, 1909

\* Deceased

† Life Member

## ASSOCIATE MEMBERS

Adams, Edgar H., Brooklyn, N. Y.	. . . . .	November 19, 1906
Lagerberg, Julius de, Passaic, N. J.	. . . . .	January 21, 1907
Mehl, B. Max, Fort Worth, Texas	. . . . .	April 24, 1905
Mosenthal, Philip J., New York City	. . . . .	March 19, 1906
‡Nies, Rev. James B., Brooklyn, N. Y.	. . . . .	January 20, 1902
Rumberger, H. D., Phillipsburg, Pa.	. . . . .	April 24, 1905
White, Horace, New York City	. . . . .	March 20, 1899

‡ Associate Life Member







MEMBER'S MEDAL.

# AMERICAN JOURNAL OF NUMISMATICS.

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At mihi plavdo  
Ipse domi, simvl ac nvmmos contemplor in arca.

— *Horatii, Sat. I, i. 66.*

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VOL. XLIV: No. 3.

NEW YORK.

JULY, 1910.

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## PORTRAITURE AND ITS ORIGINS ON GREEK MONETARY TYPES.

### SECOND PAPER.

By E. BABELON, MEMBER OF THE INSTITUTE OF FRANCE.

THE concluding portion of M. Ernest Babelon's very valuable and scholarly paper, begun in the last number of the *Journal*, for which it has been specially translated from the *Revue Numismatique* (Paris), is given below. The original article is very fully and carefully illustrated with photogravures of the original coins, somewhat enlarged in order to bring out more clearly the minute differences described by M. Babelon, and on which he bases his argument. This he has enunciated in a most convincing manner, and we believe that the readers of the *Journal* will agree with us that he has fully established the truth of his theory. Inasmuch as these very rare pieces are seldom to be found in American collections, it has been thought advisable to reproduce a few of M. Babelon's engravings, illustrating some of the special points on which he relies, in opposing the position of M. Imhoof-Blumer and others, who find no portraits but merely conventional effigies on coins struck before the time of Alexander the Great. M. Babelon's studies of ancient Greek coins, and especially his Catalogue of those of the Persian Achemenides, to which reference was made in our last number, are well known as among the most important works of modern numismatists.

WHEN one attempts to arrange and classify the fine pieces of gold and silver, bearing portraits, which we have been discussing, he soon discovers that the varieties are not very numerous; he will find it difficult to gather more than ten groups, and will very naturally conclude that he has as many groups as there were Achemenidan kings. The delicate task then presents itself of assigning to each of these kings the portrait and group which belongs to him individually. This difficulty, however, is subordinate to the question of the origin of the daric. And here we must make a brief digression.

Until recently it has been generally believed — and by myself as well — that the name of the daric (δαρεικὸς στατήρ) was derived from Darius, who invented it.<sup>1</sup> But this statement is too positive, and needs some qualification;

<sup>1</sup> Babelon, *Traité. Théorie et Doctrine*, I: 470.



it rests on a Greek tradition which, on this point, is erroneous. In fact, the name of the daric is much older than the period of that ruler; it is found in cuneiform documents which show beyond question that the daric had a Chaldeo-Assyrian origin, and was used in payments long before the time of Darius, the son of Hystaspes. It is expressly mentioned under the form *dariku* (plural, *darikanu*), in private business contracts, some of which are dated in the days of Nabonidus, king of Babylon from 555 to 538,<sup>1</sup> and others in the brief reign of the false Smerdis (Bardiya), in 521. The most significant passage showing the meaning of the word *dariku* is the following:—*2 biltum sa huzab û isten dariku innadin* [he has given in payment two talents of dried dates and one daric]. This expression, taken from a contract dated on the 20th of Elul, in the first year of the reign of Smerdis, king of Babylon, proves that the daric, whatever its nature at that period, served for payments, and was a division of the talent.<sup>2</sup>

The question, then, which presents itself is this:—If the daric was known before the time of Darius I, Hystaspis, may there not have been daric-coins which should be attributed to Cyrus the Great and Cambyses, the two Persian kings who were the predecessors of Darius I, the invader of Western Asia and Egypt? Croesus, king of Lydia, dethroned by Cyrus in 546, had his coins of gold and silver, the *κροίσειος στατήρ*, the “cressides;” why then may not Cyrus and Cambyses also have had their coinage? Have no darics been found which can be assigned to those princes? I have already answered this question in the negative.<sup>3</sup> My opinion remains unchanged, although I am well aware that the daric was known and used in the times of Cyrus and Cambyses.

To the arguments which I have elsewhere given, and to which I need not now refer, it is only necessary to add that the daric mentioned in the cuneiform texts anterior to the time of Darius I was not a *coin*, but a *weight*. For reasons which will appear later, it follows that the daric was not *coined* before the time of Darius; it was an *established weight of gold*, just as the shekel, mentioned in Genesis, was a *weight of silver*, uncoined. The cuneiform texts cited above, therefore, have no bearing on the question as to the invention of the daric-coin.

The innovation of Darius I, Hystaspis, consisted — and this is an important point in considering what constitutes a coin — in causing the daric-ingots and the shekel-ingots to be stamped with his type, which thus served as an

<sup>1</sup> For these dates see G. Maspero, *Hist. ancienne des peuples de l'Orient*, p. 583 (4th ed.).

<sup>2</sup> These Assyrian texts have been communicated to me by M. Charles Fossey, to whom my thanks are due. They will be found, with the necessary bibliographic references, in W. Muss-Arnolt's *Concise Dic-*

*tionary of the Assyrian Language*, sub voce *Dariku* (Berlin, 1905, 8vo); compare Strassmaier, *Inschriften von Nabonidus*, No. 1013, 26 (Leipzig, 1887-1889); *Zeitschrift für Assyriologie*, IV: 128, Contract No. 6.

<sup>3</sup> Babelon, *Traité. Description historique*, I: 240-242.

official guarantee of their weight and standard. He ordered the royal type, or in other words his official seal, to be placed on the disks of gold and silver, which had previously been used in business transactions without this attestation or any guarantee from the sovereign authority. It follows that if we can no longer say, as in the past, that the name of the daric goes back only to the time of Darius, and was derived from the name of that prince, it is no less certain that he was the king who invented the *coinage* of darics as he did that of shekels. In a word, from an iconographic point of view, we ought not to expect to find on these pieces the portraits of princes anterior to Darius Hystaspis.

Placing ourselves without further delay at the moment when, about 515 B. C., Darius invented the daric-coin, we shall at once see that the royal archer, who then makes his first appearance in Persian art, bears no resemblance to what may be regarded as the Aryan type of Cyrus the Great, with which we are familiar on the *stele* of Méched-Mourghab, and this alone is sufficient to prove that the daric-coin did not go back to the time of Cyrus. Not only is the royal profile altogether different, but even the costume, the attitude, the emblems, vary materially. And these essential divergences, which are proved by the monuments, did not escape the notice of the ancients, as Strabo has pointed out.<sup>1</sup>

It is evident, therefore, that in devising this archer with his pommeled javelin, Darius had no thought of embodying in an ideal figure a royal type which had no existence before his time. It was necessary, indeed, that he should claim it was intended to represent himself, and in fact the physiognomy of the king on the darics and shekels of the chief of the second dynasty has a striking personality. But we must not lose sight of the fundamental fact that it remained unchanged throughout his reign.

Is there any reason for surprise at this fixedness of style, as some have supposed? Do we find nothing similar in the customs of our own times? Is it not true that the portraits on the coins of Louis Philippe, of Queen Victoria, and of Napoleon III, remained without alteration during the greater part of the reign of those monarchs? They were only changed when, after long intervals, new dies were made. And this has always and everywhere been the case. The successors of Darius followed his example; on the accession of each sovereign — and on this point we insist — a new royal type was adopted, from which there was never, or at most but rarely, any deviation throughout that reign.

From certain critical examinations, especially of the hoard of darics found about 1839 in the canal excavated by Xerxes between Acanthus and Mount

<sup>1</sup> Strabo, XV: 3, 19; compare M. Dieulafoy, *L'art antique de la Perse*, Part 3, pp. 87-88.



Athos, for the passage of his fleet when invading Greece in 480 B. C., we have been able to identify the monetary portraits adopted by Darius and Xerxes. From the inspection we were freely allowed to make, it was evident that the entire hoard could only be assigned to one or the other of the two princes who might have been represented.<sup>1</sup>

Of the entire series of darics, those of Darius I are the most remarkable for their style and for the attention given to engraving the dies, especially as they were made for a newly invented monetary type. In the royal profile one cannot fail to recognize the skillful workmanship of artists of equal ability with those who at the same period engraved the very beautiful cylinders, the most exquisite of the conoidal seals. Darius has a full beard which covers his breast, and he wears a thick peruke, curling on his neck; his nose is straight and rather short; the features are those of a man who has passed his fortieth year; we know that he lived to the age of seventy-two, and that he reigned for thirty-six years. His *cidaris* (κίδαρις) has a crown of five small points, like the teeth of a saw. Finally his head is slightly inclined forward, as if the king was endeavoring to get a better view of his enemy, whom he judges to be about a bow-shot distant.



Darius I.



Xerxes.



Artaxerxes I.



Darius II.

The type adopted by Xerxes distinctly differs from that of his father. The head is larger and erect; the forehead high, the tiara quite low, and the peruke not so thick. The eye is drawn as if facing; the cheek-bones are prominent, the nose long; the beard (a false one) falls in a long point, and its end curves inward upon the breast. Xerxes was thirty-four when he ascended the throne in 485 B. C., and was regarded as the handsomest man of his time.

His son, Artaxerxes I, Longimanus (465-425 B. C.), has a high crown; his peruke is long and thick, his beard thin, and his nose is broad and has a decided curve; the face is large, the lips thick, and the point of his beard prolonged upon his breast.

Darius II, Nothus (424-405 B. C.), had passed maturity when he came to the throne; the royal type on his darics, therefore, is that of a thick-set, elderly man, his head settled down upon his shoulders. He has a broad, flat nose; his beard is very full and curled like his hair. In the latter period of

<sup>1</sup> Babelon, *Catal. des Perses achéménides*, Introd., p. *historique*, I: 258 et seq. xi et seq.; *Traité des monn. gr. et rom.*, Pt. 2; *Descript.*



his reign his coin-dies were often so carelessly cut that his portrait became almost a caricature. It is hardly necessary to say that these barbarous and degenerate figures, or their careless imitations, should not be considered in an iconographic study. (See Plate 12-1).



Cyrus the Younger.



Artaxerxes II.



Artaxerxes III.

Cyrus the Younger, slain in 404 B. C., in the battle at Cunaxa immortalized by Xenophon, was by his education, his policy, his army, in a word by the country where his fleeting authority was recognized, almost a Greek. Now it is a singular fact that there are rare examples of a single daric, of a style peculiar to that piece, which are entirely different from the coins of any of the other Achemenidan princes. The royal archer is depicted as a smooth-faced youth, or with but slight evidence of a beard. Cyrus died when he was only twenty-two or twenty-three years old, and there are no other darics on which we find the portrait of a king without a beard, or with one only just beginning to appear; this was a Greek fashion, entirely contrary to the invariable traditions of the Persians. Moreover, the profile has nothing Asiatic about it; the nose is straight, and his countenance shows his characteristic good-nature. His cidaris, which originally perhaps had points, resembles rather the flat cap of a magistrate. He has no quiver on his back, in which respect he differs from all the other Achemenidan kings.

The monetary type adopted by Artaxerxes II, Mnemon (405-359 B. C.), appears not only on his darics, but on the coinage of many of the imperial satraps, and on that of the petty dynasts who recognized his suzerainty and paid him tribute. Thus we find the royal type of this monarch on the money issued by the kings of Cilicia and Sidon, and by the satraps Tissaphernes and Datames. Notwithstanding the conventional character of these satrapal pieces, we can still discover their iconographic similarity, and the common source from which they were derived. The several portraits verify each other; each shows us the same prince with his peculiar cidaris, his stern face, his straight nose, his pointed beard, thick and striated, and slightly projecting beneath his chin.

The gold and silver darics of Artaxerxes III, Ochus (359-338 B. C.), also have a royal type *sui generis*, which we find on contemporaneous coins struck by the kings of Sidon, by the satrap Mazaïos, and by Evagoras II, of Salamis. The band of the tiara is wider, the points farther apart; the eye

is shown in profile, instead of facing, as in the earlier reigns ; the nose is pointed, and the beard smooth or silky.<sup>1</sup>



Arses.



Darius III.



Darius. Post Alexandrian type.

Arses reigned but two years, under the protectorship of the eunuch Bagoas. It is to this prince, no doubt, that we should assign the silver shekels on which the profile has an enormous aquiline nose, a large face, a very long beard which falls in a point upon his breast, and a tiara which has only four points.

Finally, the last prince of this dynasty, Darius III, Codomannus (337-330 B. C.), the unfortunate antagonist of Alexander, has left us admirable portraits on his double darics, his darics and silver shekels, and the engravers of the dies have executed them with such care that the king's beard increases with his age, and thus we can trace in his coin-portraits the successive changes in the royal countenance.

The dynasts and contemporaneous satraps also struck money with the effigy of the king of kings, their suzerain, on foot ; among them are those of Strato III, at Sidon, and of Memnon the Rhodian, at Ephesus and Caria. On all of these we find the same physiognomy, which has almost nothing oriental about it ; the nose is straight and regular, the eye in profile, and the tiara often takes the form of a mural crown.

After the overthrow of the Persian empire by Alexander, the traditional custom of striking double darics of gold and double shekels of silver continued in various Oriental mints, especially that at Babylon. We need not linger over these ; they revived the traditional portrait and type of Darius III, Codomannus, which served, so to speak, as an abstract and idealized symbol of the king of kings. This type, while retaining in a conventional way the features of the last monarch, became a composite representation of the kings of the Achemenidan dynasty. (See Plate 12-2).

At this point, and to state our theory more exactly, some essential principles are to be deduced from what has been already said : —

1. There are certain darics and a great number of Medic shekels, struck in various mints from the time of Darius I, Hystaspis (521-486), to that of Darius III, Codomannus (337-330), on which the figure of the royal archer,

<sup>1</sup> In the place of the Medic shekels which have the type of the archer armed with bow and javelin, we find in this and the following reign new types on the silver coins : — the king drawing his bow ; his bust, with bow and arrows ; the king holding a bow and poniard. Possibly some of these pieces should be attributed to Artaxerxes III, Ochus, and others to Arses, who reigned only two years (338-337 B. C.).



whoever he may be, does not possess the characteristics of a personal likeness. It is evident, from the examples given, that the workmen who engraved the dies in such a careless and even barbarous manner, were content to show the king of kings *in the abstract*; the beard, the features, and the details of his costume are indicated with rudeness or a lack of skill in strong contrast with the types on pieces of good workmanship. It is evident that these banal types—some of them executed in haste, and others perhaps merely imitations or struck in barbaric mints far from the royal residence—make no pretensions to portraiture.

2. Notwithstanding these pieces, and especially those of silver on which the likeness becomes a mere caricature, are by far the most numerous, it would be wrong to argue, because of this fact, that in the entire series of darics and Medic shekels there are none which bear the portrait of an individual. The darics and shekels *with portraits* were struck in the mints attached to the royal residences in the great cities like Susa, Babylon and Persepolis, or in the cities whither the Persian kings were accustomed to go to take command of their armies. We may assign them, by preference, to the beginning of each reign, when a new monarch ordered his monetary type to be engraved, which, like his seal, was thereafter to take the place of that of his predecessor.

3. We have already defined what we should understand by a *portrait* on the coins of the Achemenidan kings of Persia. At the beginning of each reign these princes established an original royal type for their coinage; this gave, as closely as possible, the likeness of the new ruler, modifying the ornaments of his cidaris; once established, it thereafter remained unaltered, or with but slight variations, regardless of any subsequent change in the royal features. This explains the adoption of a bearded type, even by a youthful prince,—the long and curling beard, artificial like the peruke, being one of the attributes of a royal personage. It is a conventional portrait, lacking no doubt in life and expression, but which could yet properly belong to only a single individual.

The minute details which we shall next present, and the general theory deduced therefrom, of which we have given the essential points above, find their justification and direct proof in a study of the coinage of the Parthian Arsacides and Sassanides, who were the heirs and later successors of the Achemenidan kings.

When Arsaces I revolted against his suzerain, Antiochus II, Theos (250 B. C.), proclaimed his independence and founded the Parthian empire, he placed on the obverse of his well-known drachms his beardless effigy with a conical tiara, and on the reverse a figure seated on an omphalos and holding



in his right hand a bow, the cord upward, which he is examining. This reverse device continued in use on the coins of his dynasty long after the death of that king; and we may add that, except on the pieces of barbarous style,—which, here again, we need not now consider,—it is by no means a banal or synthetic type; we can therefore very easily and without the least doubt identify the likeness of this little figure by the bust on the obverse. Does not this Arsacidan archer closely resemble the type created by Darius? Why, then, does not this later piece have the same iconic value?

Among the Arsacidan and Sassanidan rulers in that immutable Orient, fast-bound by traditions, the money of each prince, it is generally agreed, bore his characteristic portrait, which, with some exceptions, remained unchanged during his entire reign. This portrait is a true individual likeness, adopted once for all, in which the prince, even though a youth, appears with an artificial beard, a large, curled peruke, and a tiara adorned with gems. The different portraits often resemble each other very closely, because of the similarity of their diadems and the arrangement of their beards and long, false hair. No one will dispute the iconic character of the choice pieces of the two series: the very numerous drachms of careless workmanship and of a banal and vulgar style, with nothing personal about them, are of course to be excepted, and should not be considered in this discussion. M. A. de Longperier long ago commented on the great difference in workmanship which exists between the drachms and the tetradrachms of the Parthians from the time of Orodes I; evidently, therefore, more care was given to the execution of the dies of the large pieces. Says Longperier: "The difference in workmanship, in the treatment of the beard and hair, for example, is such that at first sight one might be led to believe that the drachms do not belong to the sovereigns represented on the tetradrachms."<sup>1</sup>

These points should be kept in mind, because we meet with exactly identical instances on the coins of the Achemenidan dynasty.

#### IV.

Beside the portraits of the king of kings, on foot or mounted, which recall the monetary types of the Middle Ages, the moneyers of the Achemenidan empire were quite as familiar with the *teston*<sup>2</sup> as the modern mint-

<sup>1</sup> A. de Longperier, *Mémoires sur la chronol. et l'iconogr. des Parthes arsacides*, p. 10.

<sup>2</sup> *Teston*, literally a large head. The "testoons" struck by Louis XII, in the fifteenth century, were so called from the large head of that monarch which they bore. The allusion here is to the use, on the coins under discussion, of a large head of some actual personage in place of the conventional types of deities or their symbols, or of the local emblems, which mark the earliest Greek coinage. On some of the satrapal coins, as on the testoons in the time of the Renais-

sance, the head nearly filled the field. See also Stanley Lane-Poole's *Coins and Medals*, pp. 27 *et seq.* He remarks (p. 29) that the money of Lysimachus, king of Thrace, with the head of Alexander deified, "was the first step towards the new fashion of placing the head of the sovereign on the coin of the nation," though he also says (p. 28) that "it had been the custom of the East from the very foundation of the Persian monarchy . . . for the great king to place his own effigy upon the royal daric-coins."—ED.



1. DARIUS II.



3. KHREIS.



2. POST ALEXANDRIAN TYPE.



6. TISSAPHERNES.



4. KHREIS.



8. ORONTES.



7. ORONTES (?).



5. DENEVELOs.



9. STRATO III.



11. Obv.



12. Rev.

PHILIP OF MACEDON.

# EARLY COIN PORTRAITS.





masters since the Italian Renaissance, the local princes, tributaries of the great king, the satraps who commanded his forces on land and sea, frequently placed their own likenesses on the silver and bronze coins which they were authorized to strike. When we consider as a whole the more ancient series of pieces issued by the Lycian dynasts, we find, in accordance with the rule stated above, not only mythologic and symbolic types, such as a triskelis, a boar, a tortoise, the helmeted head of Athena, that of Aphrodite, of Zeus Ammon, the Pegasus, and the head of a warrior wearing a casque — probably Ares;<sup>1</sup> but iconic heads soon begin to appear with more or less frequency.

There are *teston* portraits of Lycian dynasts, such as Khreis and Denevelos, who struck coins about the end of the fifth century. The famous *stele* of Xanthos commemorates the warlike exploits of the first of these princes, whose name, philologically, resembles that of Croesus (Κροῖσος). In Lycia, Khreis seems to have been a kind of national hero, although under the surveillance and control of the satrap Tissaphernes, the great king's deputy in a portion of Asia Minor. His portrait on coins, accompanied by his name, shows him wearing the Persian tiara, which is surrounded by a diadem or a wreath of laurel; his features are those of one in the vigor of manhood, and his long beard is curled in Asiatic style. Observe his thick lips, his prominent but straight nose, his large eyes, half-closed in Oriental fashion, and his visage calm yet not lacking in firmness. It is perhaps this personage, we may say in passing, that we see represented as seated, in the centre of the bas-reliefs on the so-called "Tomb of the Harpies," — that celebrated monument which marks an epoch in the history of Greek art in Lycia.<sup>2</sup> (See Plate 12-3 and 4.)

Artembares and Denevelos, like other Lycian dynasts, are only known by their names and their coin-portraits, remarkable for their delicate workmanship. In the likeness of Denevelos we see a pleasant, slightly smiling face; the nose is short, and his fine profile and his beard are in strong contrast with the stern and priestly visage of Khreis. In no country and at no period in the history of art has a more characteristic portrait been engraved on a coin, one more realistic, more truthful, or more gracefully and skillfully drawn.<sup>3</sup> But to carry these comparisons further, and to turn to account such distinctly individual likenesses as the Lycian coin-portraits present, is rather the duty of the ethnologist.<sup>4</sup> (See Plate 12-5.)

<sup>1</sup> *British Museum Catal.*, Lycia, Pl. II, 7; Babelon, *Traité. Descript. hist.*, Pl. XXI and XXII.

<sup>2</sup> M. Collignon, *Histoire de la sculpture grecque*, I: pp. 263, 264 and 265. The portrait of a Lycian king standing and surrounded by his entire family is carved on the east front of the funeral and triumphal monument called "The Tomb of the Nereids." Collignon, *Op. cit.*, II: 217.

<sup>3</sup> See the portrait of Artembares in the *British Museum Catalogue*, Lycia, Pl. VI: 12.

<sup>4</sup> In the *British Museum Catalogue*, Lycia, Pl. VI, fig. 1, there is a remarkable stater without inscription, which is attributed to Khreis; but the fine portrait which it bears has none of the features of that prince; it certainly belongs to some other dynast.

Contrary to the custom of the Lycian dynasts, their Carian and Cilician contemporaries did not place their own heads upon their coins.<sup>1</sup> Although the Cilician kings did not issue money with the type of the great king, their suzerain, their coins represented them as mounted, wearing the Oriental tiara, the cheek-pieces of which are brought under the chin, or fall upon the neck. We do not know the name of the Cilician king who struck such coins about 430 B. C.; but in the time of the "retreat of the ten thousand," Greek historians mention one Syennesis, king of Cilicia, who is described as a model of duplicity and craft. In 401 he sent his wife, Epyaxa, to seek the friendship of Cyrus the Younger, while at the same time he dispatched one of his sons to Artaxerxes Mnemon, to warn the monarch of Susa of the contemplated revolt by Cyrus. It is probably this wily and scheming prince who is portrayed in the purest Greek style, galloping on a fine courser.<sup>2</sup>

The satrap Tiribazes, that astute statesman who negotiated the treaty of Antalcidas in 387 B. C., coined money in the seaport cities of Cilicia from the two thousand talents of gold which the great king had placed at his disposal to procure supplies, when preparing to suppress the rebellion in Cyprus.<sup>3</sup> In the time of the Achemenidan empire, Cilicia was the place where the land and sea forces assembled, when the king was planning his expeditions against Cyprus, Egypt, or the islands and shores of Greece. To that point, where Greek and Asiatic races came in contact, the satraps went in turn, to assemble and organize their armies when about to take command of these expeditions,—often for long periods and to distant points. To meet the necessary expenses, the enlistment of mercenaries and the equipment of fleets, these satraps minted the silver received from the royal treasury, usually placing on their coins the name of the city where they were struck,—Tarsus, Mallos, Issus, Soli, or Nagidos, and sometimes also their own names and effigies.

Thus it came to pass that Tiribazes used many Cilician mints when he was organizing the army and fleet of the great king which were to reconquer the island of Cyprus after the revolt of Evagoras I, about 386 B. C. The portrait of this satrap, who wears a tiara with *fanons*,<sup>4</sup> and encircled with a diadem, appears on a stater of Mallos, and is remarkable for its realism. One of these pieces, coined at Soli, has the satrap's name in Greek letters ΤΕΙΡΙΒΑΖΟΥ beside his head.

When, however, the prince's portrait has no legend, it is sometimes difficult to determine its iconographic attribution; but this should not be regarded as a reason for denying that it is the likeness of an individual. Such a difficulty meets us on certain satrapal pieces struck at Tarsus, Mallos and

<sup>1</sup> All are familiar with the celebrated portrait statue of Mausolus, king of Caria, found in the Mausoleum,—now in the British Museum. Compare Collignon, *Op. cit.*, II: 339.

<sup>2</sup> Babelon, *Les Perses achéménides*, Introd., p. xxiv.

<sup>3</sup> Babelon, *Op. cit.*, Introd., p. xxix.

<sup>4</sup> "Fanons" are continuations of the tiara, which cover the cheek, and are apparently fastened under the chin. As shown on the coins, they often suggest bandages. — ED.



Soli. Are the portraits those of Abrocomas and Tithraustes, who were with Pharnabazus in Cilicia between 391 and 389, preparing the expedition against the rebellious Egyptians? Or have we the visage of Datames, who was similarly engaged as the assistant of Pharnabazus from 379 to 374 and later was his successor? Who can say? But in any event, so far as Datames is concerned, we have coins which bear his name in Aramaic letters,—among them the splendid stater on which we see him in Persian costume, seated and holding an arrow, which he is straightening. He was assassinated near the close of the year 362. We have the coin-portrait of Eurysthenes, dynast of Pergamos about the year 400 B. C.<sup>1</sup> Although he wears the Persian tiara as a vassal of the great king, we can clearly recognize in his profile the features of a Greek by birth and descent.

But let us turn our attention more particularly to the coin-portraits of the rival satraps Tissaphernes and Pharnabazus, whose mutual jealousies and stirring careers mark a single episode in the great struggle between the Persians and Greeks of Asia Minor, at the close of the fifth and the opening of the fourth century B. C. In 411 Tissaphernes was at Aspendos, gathering the Phenician fleet for a campaign in Greek waters. It was in this port that he struck, for the payment of his troops, those coins of which the obverse shows his likeness characterized by an enormous nose; the reverse has the portrait of his indolent master, Artaxerxes II, Mnemon, as an archer armed with a javelin with pommeled shaft. Behind the Achemenidan prince the artist has placed a Phenician galley, alluding to the political conditions at the time of its issue.<sup>2</sup> (See Plate 12-6.)

The very remarkable silver coins which bear the name of Pharnabazus were struck at Cyzicus in 410, when he held that place in concert with the Spartan admiral Mindaros. Historians tell us that after the capture of the city Pharnabazus distributed money among his troops, giving his soldiers two months' extra pay, and large sums to the principal officers of his fleet.<sup>3</sup> The stater which has his effigy is a valuable relic of his munificence. The finest example which I know of this piece is in the collection of Mme. the Countess of Béarn, recently described by M. W. Fröhner. Under the two-fold influence of the life-like visage and the unfortunate theory that there is no true portrait on coins before the time of Alexander, M. Fröhner makes this very suggestive comment: "In the presence of such characteristic personality, and such a forceful expression, one must hesitate to follow M. Imhoof-Blumer, who can see in such a portrait only a conventional type."<sup>4</sup>

<sup>1</sup> Babelon, *Les Perses achéménides*, Introd., p. lxx.

<sup>2</sup> B. V. Head, *The Coinage of Lydia and Persia*, p. 50, and Pl. III: 25.

<sup>3</sup> Xenophon, *Hellenica*, I: 24-26; compare Babelon, *Les Perses achéménides*, Introd., p. xxxv.

<sup>4</sup> W. Fröhner, *Collection de la Comtesse R. de Béarn*, 2d fascic., p. 35; compare Imhoof-Blumer, *Porträt-köpfe*, p. 4, No. 22.



Orontes, the satrap of Mysia, in the course of his long and turbulent career from 401 to 349 B. C., struck coins some of which bear his name and others his effigy. To him we must assign a silver tetradrachm and a stater of gold, the splendid likenesses on which may well be classed among the finest portraits in the entire range of Greek numismatic art. The silver coin, of which there is a unique example in the British Museum, has on its reverse the lyre of Colophon or of Iolla, and must have been coined in one of those cities. Some have thought the head to be an idealized portrait of the King of Persia, — an opinion which has not been refuted;<sup>1</sup> but a more reasonable theory has been proposed, that it is a likeness of Tissaphernes; yet our attribution of the piece to Orontes does not seem to be doubtful if we compare it with the staters of gold which he struck at Lampsacus. (See Plate 12-7.)

With such monetary types before us, how is it possible to sustain the theory that here again we have an iconic device which is merely conventional? Do not the differences in physiognomy, in profile, and in the head-dress, which we find on comparing the portraits of Tiribazes, of Pharnabazus, of Tissaphernes, of Orontes and other satraps, prove that they are genuine likenesses? Taken as a whole, the relationship between them is no more evident than that which exists between all portraits painted or sculptured, even those produced by the artistic skill of modern times.

That aristocratic nobility which marks the features of Orontes, who instigated the great revolt of the satraps against Artaxerxes II, Mnemon, in 362, impressed his contemporaries. Plutarch says that he resembled Alcmeon, the son of the divine Amphiaraus.<sup>2</sup> Surely we have here the features of that proud satrap who married Rhodogune, the daughter of Artaxerxes, and aspired to royal honors; who had his portrait carved at Nimroud-Dagh, as the first ancestor of the kings of Commagene. The injury caused by the mutilation of those sculptures, which were discovered about twenty-five years ago, do not permit us to make a satisfactory comparison between them and the monetary likenesses of the satrap who sought to establish a kingdom in Asia Minor.<sup>3</sup> The insurrectionary character of the coinage of Orontes is shown not only by the inscription ΒΑΣΙΛΕΩΣ which he engraved on the reverse of his tetradrachms, but also by the very metal of his golden staters, because while the king of Persia permitted silver and bronze coins to be struck throughout his realm, he invariably reserved to himself the mintage of gold. (See Plate 12-8.)

It was probably at Lampsacus and at a later period, that another satrap, Spithridates, issued money of silver and bronze, with his likeness. This coinage, however, had nothing insurrectional about it; it dates from 334 B. C.,

<sup>1</sup> Greenwell, *The Coinage of Cyzicus*, p. 93; Percy Gardner, *Types of Greek Coins*, p. 144.

<sup>2</sup> Plutarch, *Aratus*, 3.

<sup>3</sup> Babelon, *Les Perses achéménides*, Introd., p. lxxv.

when Darius III, Codomannus, had given orders to his faithful lieutenant to raise troops and prepare to resist the invasion of Alexander. Spithridates was slain shortly afterwards, in the battle of Granicus, in May, 334.<sup>1</sup>

There seem to be no pieces which have preserved to us the features of the satrap Mazaïos, although his coinage was very abundant in Cilicia, Syria and Babylonia from 361 (when he became viceroy of Cilicia under the king of Persia), until his death in 328, at which time he was governor of Babylonia in the name of Alexander.<sup>2</sup> The only portrait which the coins of Cyprus offer us is that of Evagoras II, the dethroned king of Salamis; the tetradrachms of this prince show him mounted and rushing to battle,—a most appropriate attitude for that king who engaged in war, hoping, with the aid of the Persians, to regain his capital from which the national party had expelled him. His oboli have his bust, facing and beardless; but in spite of their low relief, the skill of the artist has produced a likeness altogether characteristic.<sup>3</sup>

The bronze coins of Strato III, king of Sidon, also bear his portrait; faithful to the last to Darius, he was dethroned by Hephaestion, in the name of Alexander, and replaced, it is said, by the gardener Abdalonymus.<sup>4</sup> In the royal types on these pieces we may recognize without hesitation Strato himself, though possibly different examples may give us two different persons. But whatever uncertainty exists as to their identification, there can be no doubt as to their iconic character. With these pieces we come to the period of the conquest by Alexander. (See Plate 12-9.)

## V.

Was portraiture in use on coins of Greek cities beyond the borders of the Achemenidan empire? When did it make its appearance on the money of Greece, in Europe and in the West?

It would seem that we may answer the first of these questions in the affirmative with the electrum stater of Cyzicus before us, bearing the head of an old man, laureated and bearded, which impresses us with its delicacy of execution, its natural and realistic expression. In general the heads of divinities made their appearance among the Cyzicenes possibly before 500 B. C.,—Athena, Demeter, Hera, Zeus, Dionysus, Zeus Ammon, and Atys wearing the Phrygian tiara, etc. Consequently the old head just mentioned has been frequently called that of Silenus or Priapus.<sup>5</sup> But we strongly protest against such an assignment, for this admirable likeness has none of the attributes or

<sup>1</sup> Babelon, *Op. cit.*, Introd., p. lxxvi. On one of the sarcophagi of Sidon, now in the Museum at Constantinople, is the head of a centaur, which has long hair arranged in curls about the face as on the coins of Spithridates. Hamdy Bey and Th. Reinach, *La nécropole royale de Sidon*, Pl. xvii, fig. 8.

<sup>2</sup> One of the Sidon sarcophagi may be that of Mazaïos. Collignon, *Hist. de la sculpt. grecque*, II: 692.

<sup>3</sup> Babelon, *Op. cit.*, Introd., p. cxxiii.

<sup>4</sup> Babelon, *Op. cit.*, Introd., p. clxxxv. The king of Sidon whom we call Strato III is generally called Strato II.

<sup>5</sup> Percy Gardner, *Types of Greek Coins*, p. 175.



characteristics which indicate the companions of Dionysus. Messrs. Greenwell and W. Wroth, who have given a very good description of the piece, simply say (and prudently) : "The head of an old man, laureated and bearded ;" but one of them adds that the period when this stater was struck being given, it is impossible to accept it as a true portrait.<sup>1</sup> Once more we perceive how the tyranny of prejudice can influence the wisest judgment ! Why not yield to the evidence, and with M. Six<sup>2</sup> recognize here the likeness of a victor in some local contest ; or better, perhaps, since it is the portrait of an old man crowned with laurel, — some poet, physician, orator or philosopher, honored while living or after his death, by his fellow-citizens, who placed his effigy upon their coinage, according to the custom adopted later at Lesbos and in various cities of Asia Minor ? No reason appears why portraiture on coins as well as in sculpture may not have existed at least as early as the fourth century B. C., or before Alexander, since at that period the latter art had been highly developed. "In the fifth century," says M. Collignon, "the custom of making likenesses — either imaginary or actual — of distinguished authors, such as ancient poets like Anacreon, or their own contemporaries, Euripides or Thucydides, had already begun. In the fourth century this had become the fashion of the time. Edicts of the State or orders from individuals multiplied the portraits of illustrious Athenians, — poets, historians and orators." And the same author gives us a catalogue of the principal personages of the fifth and fourth centuries who were thus honored with statues, the fragmentary wrecks of which are stranded in our museums.<sup>3</sup>

There is no reason whatever for excluding coinage from the general advance in Greek art. Surely we must admit that in this list of portraits of individuals we should include the admirable head of the old man crowned with laurel on the stater of Cyzicus, mentioned above. Certainly, among the historic portraits attributed to the sculptors of the fourth century, there are few that received such careful attention to anatomical detail, or which show such fire in the eyes and such marked personality in the wrinkles of the brow and the treatment of the cheeks. Is not this true of that portrait of Sappho, idealized perhaps, on the beautiful hectai of Lesbos, bearing the head of a youthful maiden, sometimes three-quarters facing, sometimes in profile ? One cannot too strongly praise its smiling face, its hair arranged in ringlets, its cap so gracefully placed upon the head. These are the pieces to which Pollux seems to have alluded (IX : 84). The lyre on the reverse of these little electrum coins and the comparisons with statues which have been suggested, strengthen the arguments in favor of our theory, even though the

<sup>1</sup> Greenwell, *The Coinage of Cyzicus*, p. 92 and Pl. IV, figs. 2 and 3 ; Wroth, *Brit. Mus. Catal., Mysia*, p. 33, No. 103, and Pl. VIII, fig. 9.

<sup>2</sup> Six, *Numismatic Chronicle*, 1898, p. 197.

<sup>3</sup> Collignon, *Op. cit.*, II : 347.



issue of these coins may have been two centuries or less after the period when the great poetess of Lesbos is believed to have lived.<sup>1</sup>

We pass to the coins of European Greece.

There should be no question as to portraiture on the coins of the Deronians, which represent a personage seated in a car drawn by two oxen ; on those of the Bisaltians, on which we have a nude man wearing the *causia* (or broad-brimmed Macedonian hat), holding two lances and standing beside his horse ; on those of the Orreskians, which have a like figure of a man driving two oxen, or on those of Getas, king of the Edonians, which have a similar type.<sup>2</sup> Since the archaic style of execution does not permit us to judge with certainty whether a particular individual is intended on these pieces, it would be rash to claim that their engraver sought to represent Getas himself taming two bulls. So, too, as to the coins of the Macedonian kings before Philip, especially those of Alexander I, Philhellene. Is the beardless warrior wearing the *causia* and vested in a *chlamys*, sometimes on horseback and sometimes standing beside his steed, on the pieces bearing the name of this prince, the king of Macedonia himself, or merely an ordinary type without iconic character? It is very possible that the engraver of the dies of these fine pieces sought to give to the young and beardless Macedonian warrior some of the features of the king, but without any attempt at portraiture. A careful study of some well-preserved and well-struck examples incline one to that opinion. The monetary types of the successors of Alexander I, Philhellene, are sometimes a beardless Macedonian horseman, like that on his coins just mentioned, and sometimes the heads of divinities, — Herakles, with or without a beard, and possibly Apollo. There is nothing which is in the least degree suggestive of the features of the kings who succeeded him on the throne of Macedonia. Philip II, the father of Alexander the Great, placed on his gold coins a beardless head of some divinity or hero (Ares, Apollo, or Caranus? the traditional founder of the dynasty of the Macedonian kings), and on his silver staters the head of the Olympian Zeus, in which, of course, there was no thought that anyone would take it for a likeness of Philip. Yet it is indeed a singular fact that, in the Roman period, this head of Zeus, on the pieces which still lingered in circulation, was actually believed to be that of the Macedonian king! This lack of critical knowledge among the Romans is proved by one of the large gold medallions in the "Treasure of Tarsus." When those splendid pieces were made, in the time of Alexander Severus, the medallist

<sup>1</sup> So much has been written by others on the portraits of Sappho, identified as more or less authentic, and their resemblance to their original, whether accurate or more or less idealized, that I do not propose to enlarge on the subject. Consult especially Winter, in *Jahrbuch d. Deutsch. Instituts*, V: 151 (1890), and Pl.

III (marble head from the villa Albani) ; compare also *Bull. de corres. hellén.*, p. 455 (1896).

<sup>2</sup> All these remarkable coins of the Thraco-Macedonian region are reproduced in my *Traité. Description historique*, Pl. XLIV *et seq.* [See also *Br. Mus. Catal., Macedonia*, pp. 140 *et seq.* — ED.]

wished them to bear portraits of Philip and Alexander, and took for his models the money of their time, which was no rarer then than now. Silver staters with the legend ΦΙΛΙΠΠΟΥ and having on their obverse a bearded head of Zeus, were still in circulation; applying the customary rule of the Roman mints in imperial times, the artist took this to be the head of Philip himself, and was thus led to engrave it as the portrait of that prince wearing the royal diadem as we see it on the large gold medallion bearing the legend ΒΑΣΙΛΕΥΣ ΦΙΛΙΠΠΟΥ.<sup>1</sup>

But, after all, was the error so great as we might at first sight be led to believe? Did not Philip really have the lineaments, the features, the beard, which justified his courtiers in saying that the Macedonian king resembled the Olympian Zeus? There is still less reason for surprise since we are told by Diodorus (XVI: 92, 93, 95), that after he had made himself master of Greece, Philip even dared to associate himself with the immortal gods. We find assimilations of the same kind in the portraits of Alexander the Great and the "Diadochoi,"<sup>2</sup> his immediate successors. May it not be that flattery of the same character existed in the time of Philip?

The answer to this question seems to be supplied by certain rare and curious types on some of the silver staters of Philip. The usual reverses of those pieces have, as every one knows, the figure of a young warrior, nude, on horseback, which, without the least pretence of being a portrait, recalls the success of Philip in the Olympic games; this is the ordinary type, analogous to one which we have already mentioned, struck by Anaxilaos of Rhegium. But, as in that case, there is also another reverse type, quite rare, which shows Philip himself mounted, wearing the causia and chlamys, and extending his right hand as if saluting, found on coins of the Roman emperors with the legend ADVENTUS AUGUSTI. On these reverses Philip is represented as bearded like Zeus; in most cases it is difficult to recognize his likeness from the point of view we are now considering, but these rare examples, evidently executed with great care and of extremely delicate workmanship, are sufficient, by themselves, to justify our confidence in this conclusion. On these exceptional pieces Philip is on horseback; the trappings of his steed are engraved with minute attention to details; the saddle-cloth is bordered with embroidery, while the king's shoes, his tunic, his causia, and his mantle floating in the breeze,—everything, indeed, evinces such an earnest striving for exactness, that it would be most unreasonable to deny that his

<sup>1</sup> It is possible indeed that the Roman artist, by a similar mistake, may have used for his model the coin-portrait of Philip V, the last but one of the Macedonian kings.

<sup>2</sup> The "Diadochoi" (Greek *διάδοχοι*, or successors) were the generals who on the death of Alexander di-

vided among themselves the empire he had won. By a typographic error on p. 43 of the last number of the *Journal*, discovered too late for correction, the word was printed as if it were the name of an individual.—ED.



bearded profile is a portrait. The artist to whom we are indebted for it was a "past master" in his art; evidently this was not the case with all the engravers of his coin-dies, and here we have the reason, as was stated in the earlier portion of this discussion, for the irregularities in the engraving of dies of the same types, which though based on the same originals, are sometimes very noticeable. From the iconographic point of view, which alone concerns us in this paper, it is important to discriminate carefully between the minute differences of similar pieces. (Plate 12-11 and 12.)

In European Greece, and in western countries such as Italy and Sicily, I know of no attempts at historic portraiture before the time of Alexander. Yet from what has been said above, we seem, if I am not mistaken, to be justified in claiming that the custom of placing portraits on coins in ancient times is much older than has generally been supposed. It had its birth and development in the Persian empire of the Achemenidans, where, about the close of the fifth century B. C., we find the first *testons* on the coins of the satraps and dynasts who were tributaries of the great king. Modern critics who rely on similarities in mode, in fashion, or in costume to justify their denial<sup>1</sup> that these heads are portraits, forget that every country and every period gives to its portraiture a certain similarity of form and style, even in groups which have clearly marked characteristics. Like close resemblances exist between the portraits of the first Roman emperors, and the same is true of those of the Antonines and the Constantinian dynasty. All the portraits of the House of Valois and those of the time of Louis XIV have certain peculiarities common to each, by which they can be grouped together and assigned with certainty not only to the period when they were struck, but sometimes to the artist who engraved them, even though he be not named on the piece and without its having the least historic indication of its origin. It is needless to argue at length on this principle of criticism, of which there is such ample evidence; we only ask that it shall be applied to coin-portraits before the time of Alexander.

Alexander, deified while living, had none but portraits representing him as a divinity on the coins—even those of the most ordinary character—which were struck after his death. The Diadochoi, his immediate successors, imitating his example, also claimed to be sons of deities, and placed upon their respective issues their effigies, sometimes idealized, accompanied by the emblems of their divine ancestors. In the Hellenistic period coin-portraiture became the common custom in all countries under monarchical government. But even as early as that epoch three groups of monetary portraits may readily be distinguished: (1) deified likenesses of monarchs, together with the symbols of their divine origin; (2) portraits of careless or barbaric work-

<sup>1</sup> Imhoof-Blumer, *Portrait Köpfe*, p. 22.



manship, or conventional likenesses, such as those of the founders of dynasties, which continued to be used for a long period; and finally (3), true and accurate portraits, where the artist has evidently sought to follow nature. In this last class the numismatic art of the second century before our era has preserved to us — especially on the coins of the kings of Pontus — inimitable master-pieces.

### SOME NOTES ON A SET OF ZODIACAL MOHURS.

To the average person a collection of Mohammedan coins is like a book without pictures, for on these coins portraits and representations of living things are few and far between. In one of the Suras of the Koran there is tucked away a prohibition against making pictures and statues.<sup>1</sup> The "Blessed Prophet" also declared that every painter is in hell-fire, and forbade the making of statues and images of living things, on pain of the artist's being compelled to put a soul into his creation on the Day of Judgment. Consequently the true believer has eschewed the representation of human and animal forms in his arts, except when his faith and his superstition have been lukewarm, or when he has been of a barbarous or heretical turn of mind. Now and then, however, from the seeming desert of calligraphy and arabesques of the Islamic coinage some manifestation of pictorial art emerges like an oasis, and our attention is the more forcibly attracted towards any series that breaks this Koranic law.

The earliest Mohammedan coins, borrowing from neighboring types, bore portraits and representations of living things; but a sterner orthodoxy soon became the rule, which remained almost unbroken for centuries until the half-converted Turkomans, Tartars and Mongols again animated the coinage with about every conceivable representation of a living object, even delving into mythology for new conceptions. The more liberal and heretical Persians clung to their pre-Islamic ideas, and never wholly refrained from depicting persons and animals in their art and on their coinages. The dynasties of the Northwestern borders of India continued, with more or less varying insistence, the coin types of their predecessors, and placed horsemen and bulls on their money.

Among the coins of the Moghuls of India, none have attracted more attention than the Zodiacal mohurs and rupees of the Emperor Jahangir, and as a complete set of the gold has recently been sold in one of the sales of Mr. Lyman H. Low of New York, it is thought that some remarks about these pieces will be opportune.

<sup>1</sup> The special reference is found in Sura V, 92. "O ye who believe! verily wine, and *al maisar*, and statues, and divining (arrows), are only an abomination of Satan's work; avoid them, that happy ye may prosper."

Whether or not the wild, untrammelled Mongol strain in these Indian rulers made them less amenable to the stricter tenets of Mohammedanism, or their close proximity to the more cultured, non-iconoclastic Hindu civilization blended their lives and ideas into a more lenient interpretation of the stricter Koranic observances I do not know. It is certain that these rulers were unfettered by the more Puritanical spirit of their western co-religionists, for they were addicted to intoxicating liquors, they married unbelieving wives instead of placing them in a status of concubinage, and they adorned their palaces with pictures and sculptures; in fact, were zealous patrons of the fine arts as we understand them. This disregard of orthodoxy did not show itself at once in the coinage, and when it did, was, at the most, spasmodic. The Emperor Akbar took the initiative by introducing a bird now and then on his coins, but it remained for his son Jahangir to plunge into the pictorial movement, *head first*. In the sixth year of his reign, the year 1020 after the Flight, or according to our reckoning A. D. 1611, Jahangir broke with all traditions by placing his own portrait on some of his gold; and seemingly not content with this innovation, he must hold aloft in his hand his beloved wine-glass. The pieces of that year are occasionally tempered down somewhat by his holding instead, a book, or some fruit. Their reverses have a lion surmounted by the sun. In the following year and also two years later, Jahangir went a step further by displaying himself seated cross-legged on a throne, with his inseparable goblet ever before him. These pieces are known as the "Bacchanalian" coins, and it seems hardly probable that they were intended for general circulation.

We now come to that remarkable series of Zodiacal coins which, for the most part, were minted at Ahmadabad and Agrah during the eight years between 1027 and 1034 A. H., though some claim that the series extended from 1019 to 1035 A. H. The set has always attracted the attention, not only of coin-collectors but of non-collectors as well, and is consequently hard to pick up. The Hindus themselves entertained a superstitious veneration for them, and used them as talismans. The interest taken in the series is no doubt enhanced by the romantic but, unfortunately, unsubstantiated legend related by Tavernier, who visited India in the middle of the seventeenth century. The story is as follows:—

The queen was ambitious, and greatly desiring to immortalize her memory, could devise no better way than to coin a large quantity of money in her own name, and of a different stamp from that which the kings were wont to use. In order to effect this, she solicited her husband, with many blandishments, to allow her to reign as sovereign for the space of twenty-four hours; after much hesitation, the king, unable to resist her charms and importunity, at length consented to grant her request. Long before this she had caused large quantities of gold and silver to be accumulated for the purpose, and had distributed dies impressed with the figures of the twelve



signs of the zodiac to the cities where mints were established. When the day of her sovereignty was fixed upon, she issued orders for carrying her plan into execution, and these were so promptly obeyed, that within a few hours she was enabled to have large sums, in both metals, distributed amongst the people. These passed current throughout the empire during the reign of Jahangir; but when his son, who had always been her political enemy, ascended the throne by the title of Shah Jahan, he forbade the circulation of this money on pain of death, and commanded that all who possessed any, either in gold or silver, should carry it to the mint.

The coins themselves refute this story, for as a rule they do not bear the lady's name, and the one or two known specimens which have it are of the closing years of the issue. Again, by the dates of the coins themselves it is seen that they spread over eight years, and not over twenty-four hours only. No one acquainted with the history of Nur Jahan can admit that her wish for one day's supreme sovereignty can be founded on fact, for she ruled the person who reigned, for about twelve years. Jahangir fortunately wrote his own memoirs, and we find in the *Waqi'at i Jahangiri*, the following account of the emission of these pieces: —

Formerly it was customary to strike my name on one side of the coin, and that of the place and the month and the year of the reign on the reverse. It now occurred to my mind that, instead of the name of the month, the figure of the sign of the Zodiac corresponding to the particular month should be stamped. . . . This was my own innovation. It had never been done before.

The series is divided into gold and silver; the former, for the most part, was struck at Agrah and the latter at Ahmadabad. There is no complete set of the silver known, though undoubtedly pieces bearing all the different signs were minted. All of the months, however, exist in gold, but it is very seldom that even a gold set is found entire in any one cabinet. Complete sets are nevertheless occasionally offered for sale, but these for the most part should be looked upon with suspicion, as the full complement is generally attained by specimens of doubtful genuineness. Modern and mediaeval forgeries abound, in both metals, some closely resembling the original pieces, while others depart greatly from the acknowledged genuine types. There is also a set of half rupees in silver, which are nothing but modern imitations. For the most part the forgeries can be told by their poor workmanship, by a certain crudeness or sharpness in the execution of the figures, or by poorly-written Persian inscriptions. Oftentimes, however, the question of genuineness is hard to determine, and numismatists are frequently at variance in their decisions. The mohurs on the accompanying plate are, without doubt, genuine pieces, but the reader should understand that there are many other varieties and types equally genuine. For the benefit of those interested in this series a brief description of the divergencies of types are given below.





ARIES.



TAURUS.



GEMINI.



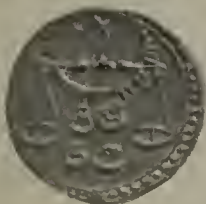
CANCER.



LEO.



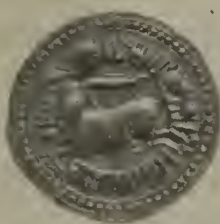
VIRGO.



LIBRA.



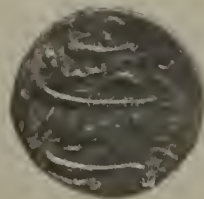
SCORPIO.



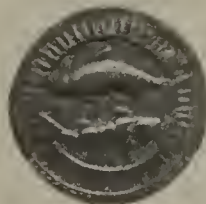
SAGITTARIUS.



CAPRICORNUS.



AQUARIUS.



PISCES.

ZODIAC MOHURS.



All of the pieces in this set were struck at Agrah with the exception of Aquarius, which was struck at Ahmadabad. The Persian inscription on the reverses of the Agrah pieces, excepting Taurus, is as follows : —

The face of money received beauty at Agrah through Jahangir Shah (son of) Akbar Shah.

The Taurus piece has the following : —

The stamp of Agrah gave decoration to money of Jahangir Shah, (son of) Shah Akbar.

The couplet on the Aquarius mohur runs thus : —

Shah Jahangir, (son of) Akbar, Shah of Shahs, gave adornment to the money of Ahmadabad.

On a Cancer rupee and an undated Aquarius mohur the following couplet is found : —

Shah Nur-ed-Din Jahangir, son of Akbar Padishah, struck coin in Ahmadabad by the blessing of God.

On a rare Sagittarius mohur, struck at Lahore in 1035 A. H., is the following poetic inscription : —

By the order of Shah Jahangir gold gained a hundred beauties  
Through the name of Nur Jahan, Padishah, Begam.

The mohur of Aries pictured here was struck at Agrah in 1028 A. H. (A. D. 1619), and bears on the obverse a ram running to the left, and beneath, the fourteenth jaloos or regnal year. A similar piece was issued in 1029 A. H., and one with an anepigraphical obverse in 1030 A. H. A specimen is also known of this latter date bearing the mint name of Fatipur Sikri.

The mohurs of Taurus are found with the bull facing both right and left, and with the particular inscription given above, as well as the inscription common to the rest of the series. The mohur shown here was struck at Agrah in 1028 A. H., and a similar piece was struck in the following year. In 1030 and 1032 A. H., and possibly other years, the bull faces the other way. It will be noted that this bull is a Hindu one, and is at variance with our ideas of this Zodiacal sign. The silver pieces show the fore-part of a bull issuing from the clouds, which is about as we depict the sign.

The mohur of Gemini was struck at Agrah in 1029 A. H.; other dates known are 1030, 1031, 1032, and 1033 A. H. The twins shown here are facing and embracing each other, though the piece dated 1031 displays them dancing along side by side, one brandishing a mace while the other appears to be carrying a pair of weights. The rupees have the twins in a similar position, but without anything in their hands.



The Cancer pictured here was coined at Agrah in 1029, and has six stars on the right half of the crab's back. Other dates of this variety are 1028 and 1030, and there is a specimen dated 1028 with the crab very much smaller and entirely circumscribed by the sun's rays. One dated 1030 has a plain back, and another dated 1031 has stars displayed over the entire back. Specimens are also known with date 1033, and it is claimed that there is one struck at Ahmadabad in 1026 (an unusual date) ; still another was struck at Ajmir in 1034 with the Empress Nur Jahan's name. The rupees are found with and without stars, and were struck both at Agrah and at Ahmadabad.

The Leo given here is a very unusual coin, for it has the date 1033, and so far as I know has never been described. The obverse bears the jaloos year 14, which would correspond with the pieces dated 1028. The piece appears in all respects genuine, and the discrepancy of dates is probably due to the fact that one of the old obverse dies of the 1028 issue was pressed into service in 1033. It is to be noted that the jaloos years are found on the obverses on the earlier dates only. The reverse of this piece, however, has the correct jaloos year 19. Other known dates of Leo are 1028, 1029, 1030 and 1032 ; on all of these the lion faces to the right. There is a variety with the lion to the left, with date 1031, and I have seen mention of a piece dated 1025, but this is probably an error. Sometimes stars are shown on the body of the lion, as on the silver Leo with lion facing the left, dated 1027.

The known Virgos offer a complex study, and several types are known. The best authenticated specimens are probably of the type shown here, representing the back view of a winged woman in the attitude of kneeling, with a spike of wheat in the right hand. The specimen illustrated is dated 1028, and bears the 14th jaloos on the obverse. Other known dates are 1029 and 1033, the latter without the jaloos year on obverse. A variety dated 1030 shows a squatting figure of a nude woman to left, with a long braid of hair down her back and an ear of wheat in her right hand. The workmanship of this piece is very poor, and its genuineness has been questioned. Another type of a more Hindu aspect, dated 1031, shows a woman with a water-jar on her head and a stalk of grain in her left hand. This is undoubtedly a genuine type, though, on account of the water-jar, the piece may have been intended for Aquarius, there being a known Aquarius, male however, not unlike this. There are also numerous counterfeits, of crude and harsh treatment, portraying Virgo as a winged dancing girl.

The sign Libra offers little variety, as the balance is virtually the same on all the specimens. They are found dated from 1028 to 1034 inclusive ; the piece shown here carries the date 1032.

The piece with the Scorpion, in our plate, is interesting, as it bears the date 1031, and the tail turns to the left. The only other piece that I know of, like this, was sold by Frederik Müller & Cie., Amsterdam, in June, 1903. There are similar pieces, but with the tail turned to the right, dated 1030 and 1032 and possibly 1028 and 1033. There is also a crude piece without the sun's rays, dated 1030, and an extremely rude one of 1027, struck at Ahmadabad.

The Sagittarius pieces are found dated 1030, 1031, 1032 and 1033, and present very slight differences; the one illustrated was struck at Agrah in 1031. An extremely rare and interesting mohur is in the Bibliothèque Nationale, Paris, and a similar specimen was sold by Müller in the sale quoted above. The archer on this variety is much smaller, and is entirely circumscribed by the sun's rays. The piece was struck at Lahore in 1035, and bears the name of Nur Jahan. The couplet for this has been given above.

The Capricorn specimen illustrated bears the date 1032. A continuous line of dates of this sign are known, ranging from 1028 to 1034 inclusive. The known specimens vary but little from one another, the differences being chiefly in the size of the scales on the tail and the arrangement of the sun's rays.

The Aquarius pieces are the rarest of the series, and are lacking in most collections. The piece shown here was struck at Ahmadabad in 1027, and is very crudely done. It represents a man running to the left holding an inverted water-bottle in his hands, and behind him is the sun in a horizontal position. It is to be noted that this sun is entirely different from any of the others of the series. The only other mention of this piece that I have been able to find is by J. Gibbs in the "Journal of the Bombay Branch of the Royal Asiatic Society for 1878." The British Museum has an undated piece from the Ahmadabad mint showing a water-bottle only. Another type shows a man holding a water-bottle on his shoulder; this was struck at Agrah in 1031. Still another, very crudely done, shows an old man seated on a rock; on his shoulder is an inverted water-pot from which water is flowing. This was struck at Agrah in 1032. The Paris Collection is said to have a mohur of this sign dated 1026; I have heard of others dated 1028 and 1029, and it is said that there is one struck at Ajmir in 1032.

The mohurs of Pisces show no variants, and are found with the dates 1028, 1031, 1032 and 1033. The one pictured bears the date 1028, and has the jaloos year 13.

HOWLAND WOOD.

*Brookline, Mass.*



## THE GOLD MEDALLIONS OF ABUKIR.

THOUGH more than eight years have passed since the startling discovery of the now famous "Medallions of Abukir," it is too soon to give any but a qualified answer to the vexing question of their authenticity. The foremost numismatists and archaeologists are still too hopelessly at variance, while every month sees new opinions, new doubts and new defences appearing in the learned papers of Europe. The advantage in the discussion inclines first to the one side and then to the other; but to the student of antiquity and the collector of ancient coins the story of these eight years of controversy may not make unprofitable reading. Although the question is far from settled, the weather-vane of opinion seems at the present moment to be swinging round to the acceptance of these truly remarkable medallions as genuine antique works of art. From absolute skepticism numismatists and archaeologists have gradually come to consider, and then to acknowledge, that possibly such wonderful objects might be genuine after all. It was the astounding quantity, preservation, and bold workmanship of these medallions which prejudiced numismatists against them in the early days of their discovery; it all seemed too good to be true, and the number of startling archaeological frauds recently uncovered had made experts hesitate to accept these new wonders.

In the summer of 1902 there appeared in Paris a number of Orientals, of doubtful aspect and mysterious actions, who laid before the astonished eyes of the Paris experts a series of gold medals, similar to the ones found many years ago near Tarsus, but far surpassing them in the beauty and boldness of their designs. But the possessors inspired little confidence; the whole business looked too "fishy," and the medallions were rejected. Having met the same fate in London, they were next offered for sale in Berlin. Here Herr Dressel, Director of the Coin Cabinet, was the first prominent savant to come out boldly in their favor, and so certain was he of their genuineness that he secured five, at a high price, for the Berlin Museum. And this, in spite of their previous unqualified rejection by the experts of both the Bibliothèque Nationale and the British Museum. On the other hand, the well-known collector of Roman coins, Captain Mowat, was inclined to believe in the medallions, and published their description and interpretation in the *Revue Numismatique* a few years ago. However, learned opinion still remained very skeptical.

In 1906 Herr Dressel published his monograph, "*Fünf Goldmedaillons aus dem Funde von Abukir*," in which he described, more accurately than had so far been done, all the medallions, with special reference to the five now in the Berlin Cabinet. He enthusiastically defended and criticized their artistic merit, rectified some of the archaeological and historical deductions which had been made, and influenced many to believe that the pieces are genuine.

Signor Dattari, of Cairo, still refused to accept them as such, and a long series of articles appeared in the *Rassegna Numismatica*, Herr Dressel defending the medallions against Signor Dattari's well-expressed doubts. The German savant was well on the way to dispelling all doubts, when such an experienced and leading numismatist as M. Jean N. Svoronos of the Athens Museum declared that he found himself quite unable to





Obv. of 1.



Rev. of 1 and 6.



Obv. of 2.



Rev. of 2.



Obv. of 3.



Rev. of 3.

# THE ABUKIR MEDALLIONS.





Obv. of 4 and 5.



Rev. of 4.



Rev. of 5.



Obv. of 6.

THE ABUKIR MEDALLIONS.





accept these much-debated pieces. That made everyone doubt again. Nevertheless Herr Dressel sturdily held his ground, and not long after was rewarded when Svoronos, on personally inspecting the medallions, astonished the world by completely reversing his former opinion and siding with Herr Dressel.<sup>1</sup> As the matter now stands, the balance of opinion seems to be in favor of the authenticity of the medallions; but the opposition has some experienced men in its ranks, and judging from the varying fortunes of the controversy, it is to be expected that at any moment some new factor may turn up to change opinions to the other side once more. Quite recently, Dattari (1909, 85-93), in *Rassegna Numismatica*, continues the discussion under the motto *Veritas vincit*, basing his comments on the profiles of the medallions, and in the same number the editors of that journal invite an expression of opinion on these pieces from those interested.

The medallions reproduced on the accompanying plates are, or were until lately at any rate, to be seen in Munich. They are the ones lettered K, M, N, O, P, and S in Herr Dressel's monograph. Descriptions follow:—

1. Bust of Alexander the Great, facing, in armor, with shield and spear. The king is bareheaded, with flowing locks and slight side-whiskers. His head is energetically thrown back and eyes turned towards heaven. The shield, of which only the upper part is seen, is covered with reliefs; in its centre is a female bust, facing — perhaps Gaea — with mantle flying above in semi-circle. Above, between six stars, busts of Helios and Selene *vis-a-vis*, and over these, and forming the outer circle of the shield, five of the signs of the Zodiac: Aries, Taurus, Gemini, Cancer, and Leo.

*Reverse*: Half-nude Nereid seated upon the back of a sea-centaur, who holds a trident in his right hand and a fish in his left. Beneath are waves and four dolphins.

2. Helmeted and cuirassed bust of Alexander to right. Upon the helmet a cavalry battle, and upon the breast of the cuirass Alexander seated between Nike and a goddess.

*Reverse*: Helmeted Athene standing to right. She holds a spear in her left and a helmet in her right hand. At her feet is a snake, coiled. Behind her a column, surmounted by an owl and inscribed: ΟΛΥΜΠΙΑ ΔΟC. An olive tree to left of the column.

3. Similar bust of Alexander, but on his helmet is a representation of Ganymede and the eagle. On this medallion Alexander's features are much older.

*Reverse*: A Nereid, half-clothed, on a sea-monster. She holds her mantle with her left and a shell in her right hand.

4. Young female bust to right. Her hair is arranged in a "sakkos;" before her is a staff and snake.

*Reverse*: ΒΑCΙΑΕΟC ΑΛΕΞΑΝΔΡΟΥ. Athene, helmeted and enthroned to left, feeds a snake who has wound himself around an olive tree.

5. Bust, similar to the preceding.

*Reverse*: Perseus with the *harpe* of Mercury greeting Andromeda, who is in the act of descending from a rock. On the ground is the slaughtered sea-monster; to the right stands Eros with bow.

<sup>1</sup> The reader who desires to trace the discussion on the authenticity of these medallions, through its various stages, will find interesting references to the controversial articles in the *American Journal of Archaeology*, VIII, 468; XI, 78 and 451; XII, 214; XIII,

192; XIV, 229. The paper by Svoronos, in which he announces his change of opinion, translated from the original, appears in *Rivista Italiana Numismatica*, XXII, pp. 515-518.

6. Laureated bust of Caracalla to left, in armor and holding a shield and spear. An eagle-head sword-hilt is to be seen behind the shield.

*Reverse:* Same as that of No. 1, above.

The medallions were prizes for the winners of the Olympian games held in the 274th year of the Actian era (A. D. 242–243), in honor of Alexander the Great, at Beroea in Macedon, and in the presence of the Emperor Gordian III. The style points also to the third century of our era, though the models were undoubtedly of Hellenistic times. The large and well-known series of bronze coins, with inscription KOINON MAKEΔONΩN, also aids in fixing the date of these medallions. All of that series bear on the obverse a bust of Alexander the Great, and on the reverse various types referring to the games and to Alexander's exploits. They were struck under the emperors from Caracalla to Gordian III, for use during the same games for which the gold medallions were issued as prizes. The similarity between these two series of bronze and gold, in style, workmanship, letters, and internal archaeological evidences, is plain to everyone.

As has been intimated above, it seems to be the present judgment of the best critics that the medallions of Abukir are genuine and of the period claimed for them; as examples of Greco-Roman art at its best, they constitute one of the most priceless classical treasures found in recent years.

E. T. NEWELL.

### THE MEMBER'S MEDAL.

THE Membership Medal of The American Numismatic Society, the dies for which have recently been completed by Mr. Gutzon Borglum of New York, and which were presented to the Society by Mr. J. Sanford Saltus, is shown in the engraving (of the same size as the original), in the accompanying plate (18.)

The obverse shows a youthful workman holding in his left hand a portrait-medallion, as if he were examining the progress of his work. The figure is nude, — and shown as standing with his back to the spectator; his head is slightly inclined; the face is seen in profile to the left, the left arm somewhat extended, and his right concealed by the position of the body. On the field, at the right, in four lines, FOVNDED | IN | NEW YORK | MDCCCLVIII and at the left, G B the initials of the artist.

The reverse has a conventional wreath of honor, formed by two branches of oak, their stems crossed at the top, and two similar branches of laurel at the bottom, crossed and tied with a bow of ribbon. On the field within the wreath is the inscription in six lines: THE | AMERICAN | NUMISMATIC SOCIETY | PARVA-NE-PEREANT | MEMBER'S MEDAL | 1910 A space is left beneath the laurel branches, where the name of a member and the date of election is to be engraved.







Obv.



Obv.



Rev.

MASONIC MEDAL, GRAND LODGE OF MASSACHUSETTS.



Rev.

ASSAY COMMISSION MEDAL OF 1910.

## THE ASSAY MEDAL OF 1910.

THE Annual Assay Medal for the current year, struck by the U. S. Mint and presented as an award "for service to the Government," to the members of the Assay Commission, which met in February last, has made its appearance. These were the last to be struck under the former rules. Under the new Regulations announced by Mr. A. Piatt Andrew, Director of the Mint, and approved June 4, 1910, by Hon. Charles D. Norton, Acting Secretary of the Treasury, in future "One medal shall be awarded to each of those who actually serve upon the Commission, including the Secretary of the Commission and the Director of the Mint, and any additional copies which may have been struck shall be defaced and destroyed immediately after the meeting of the Commission. All Assay Medals of a given year shall be of identical material, and no such medals of earlier dates shall be struck." Heretofore, as is well known to collectors, they have been coined in aluminum, copper, bronze, and silver; but hereafter, only one metal being used, and the number being strictly limited under the regulation cited, if that be duly enforced these medals will be among the rarest issues of the Mint. The prohibition against restrikes is suggestive. As will be seen by the plate, the oblong planchets used under the previous administration have given place to the earlier circular form.

The obverse has a clothed bust of President Taft in profile to the right, with the name of the engraver, BARBER in small letters on the field behind the head. Legend, WILLIAM · H · TAFT · PRESIDENT · OF · THE · UNITED · STATES · Reverse, Two figures, nude save for slight drapery on the shoulders of each, their heads nearly facing, are shown in a seated position opposite each other; they join in supporting an oblong ingot on the face of which is the date, 1910; an eagle with expanded wings, his head to the right, stands on the ingot. Beneath the figures is a ribbon-scroll, lettered E PLURIBUS UNUM Legend, MINT · OF · THE · UNITED · STATES and at the bottom, completing the circle, · ANNUAL ASSAY · The name of the designer, MORGAN appears in very small letters between the folds of the scroll. (Plate 17.)

The reverse is very disappointing. The attitude of the figures is anything but graceful; they are bending forward, as if the weight of the ingot taxed their strength; their backs are curved to conform somewhat to the outline of the planchet, and one is in doubt whether they are endeavoring to get their heads under the protecting wings of the eagle, or crouching to avoid a threatened blow. The lower part of the legs of the figure on the left are concealed by its impossible attitude, and this gives to the thighs the suggestion of two meal bags. The contrast between these and some of the graceful



figures on recent medals of private workmanship can not be regarded as particularly creditable to American art. If this is the best achievement of which the Mint is capable, it would have been better to have continued the arms of the Treasury Department and the laurel branch on the medals of the last year or two.

We should be glad if the Resolutions embodied in the report of the Commission could be carried into effect, especially the renewal of the recommendation of the Assay Commission of 1909, with reference to the national coin collection of the Philadelphia Mint, concerning which their remark that it is "a feature of great educational value, and therefore ought to be made as complete as possible," will have the cordial endorsement of every coin student.

In order to enable the Mint to carry out the plans proposed by the Commission, they recommend an appropriation of \$5,000. A much larger amount could be wisely expended in the increase of the Mint Cabinet alone. We hope that all their recommendations, especially that regarding the sale of souvenir coins, will receive the favorable consideration of the authorities.

M.

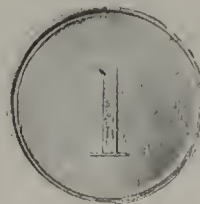
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## NEW VARIETIES OF THE ANSE CANOT TOKENS OF PRINCE EDWARD ISLAND.

It has fallen to the lot of Mr. Henry C. Miller of New York to bring to the attention of the numismatic public a number of new varieties of the Anse Canot copper tokens that were issued in Prince Edward's Island, Canada. According to Breton's work on Coins and Tokens relating to Canada, "Anse Canot, or Canoe Cove, runs in from one of the bays on the coast of Prince Edward Island. This coin was probably issued to represent a certain monetary value by one of the Acadian or Breton fishermen. The only known specimen is in the collection of Mr. Cyrille Tessier of Quebec."

Mr. Miller, who recently returned from a European trip, purchased a full set of these pieces from Mr. Baldwin, a London coin dealer. The denominations embraced one, five, ten, twenty and forty (sou) pieces, all of the same design as that of the ten-sou piece illustrated in Mr. Breton's work. Mr. Baldwin told Mr. Miller that he had only known of two sets in all, one of which he had sold to Mr. Thomas Wilson of Montreal, and the other to the late M. Ernest Zay of Paris, the well-known expert on French Colonial issues; the latter set is that now in the possession of Mr. Miller, of which a plate is given herewith (16), from photographs of the originals, taken by the writer. The pieces are struck in copper.

EDGAR H. ADAMS.



ANSE CANOT TOKENS, PRINCE EDWARD ISLAND.





THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE  
SCIENCE OF MEDICINE.

(Continued from Vol. XLIV, p. 68.)

XII. AUSTRIA (continued). B. 1. *Medical Colleges.*

Buda-Pest.

2638. *Obverse.* Laureated head, to right. Inscription: FRANCISCUS I. IMP. AUST. REX. HUNG. Exergue: T. HARNISCH. F.

*Reverse.* Within field: FACVLTATI | MEDICAE | SCIENTIARVM | VNIVERSITATIS | HVNGARICAE | PESTIENSIS. Inscription: MVNIFICENTIA AVGVSTI. P. P. Exergue: MDCCCXIX

Silver. 20. 32mm. In the Government collection.

Graetz. Med. Dept. of the University.

2639. *Obverse.* Laureated bust of Franz II, to right. Inscription: OB · VNIVERSITATEM · GRAECII · POST · XLV · ANN · (etc.)

*Reverse.* (The three Faculties: Law, Medicine, and Theology.)

Silver. 40. 61mm. By Heuberger. Upon the re-opening of the University in 1827. Helbing Cat., 17 Nov., 1902, No. 3099.

2640. *Obverse.* Bust. Inscription: CAROLUS II ARCHIDUX AUSTRIÆ UNIVERSITATIS · GRÆCENSIS FUNDATOR (as on the 300th Jubilee medal of 1886.)

*Reverse.* Beneath the imperial crown, wreathed by laurel and oak leaves: FRANCISCO JOSEPHO I | PATRI PATRIÆ | INSTAVRATORI STVDIORVM | MDCCCL · | QVI · VNIVERSITATEM GRÆCENSEM · | INSTITVTA MEDICORVM | FACVLTATE COMPLEVIT | MDCCCLXIII | ET MAGNIFICIS ÆDIBVS DITAVIT | MDCCCLXXI | MDCCCIC X. REGNI LVSTRA | FELICITER · PERACTA | GRATI · VNIVERSITATIS | CAROLÆ FRANCISCÆ · | RECTOR ET SENATVS | PIIS VOTIS GRATULANTUR · Upon lower edge: IV · NON DECEMB MDCCCIC. (1898.)

Silver, bronze. 74. 110mm. By A. Scharff. *Monatsbl. der num. Ges. in Wien*, Feb., 1900, p. 24.

Prague. Faculty of Medicine.

See Presl, No. 2608, and Purkinje, No. 2611.

Vienna. Faculty of Medicine.

2641. *Obverse.* Bust, to right.

*Reverse.* FACVLTAS MEDICA | MDCCXCII. Inscription: MVNIFICENTIA · AVGVSTI ·

Silver. By Wirt. *Hamburger Cat.*, 12 May 1897, No. 409.

2642. *Obverse.* Head (Franz I).

*Reverse.* FACVLTATI MEDICORUM (etc.)

Silver. By Wirt, 1805. *R. Ball Cat.*, Oct., 1905, No. 1393.

2643. *Obverse.* Hygeia seated, to left, with crossed knees. In her left hand a MS. book, inscribed: ACTA FACULT | MEDICÆ | 1399; in her right, a pencil; before her a table with the subsequent documents bound in five volumes. In background, upon panel, a building; beneath it: VAN SWIETEN HOF At right edge: F · X · PAWLIK | FEC ·

*Reverse.* A laurel branch and chalice, with drinking serpent. Inscription, above: PERACTVM | QVINTVM SÆCVLVM | ACTORVM FACVLTATIS | MEDICÆ CELEBRAT COLLEGIVM | MEDICINÆ DOCTORVM | VIENNENSE | MDCCCIC (1899.)

Silver, bronze. 40. 64mm. Upon fifth centennial of foundation of the Medical Faculty. *Monatsbl. der num. Ges. in Wien*, March, 1900, p. 37; Loehr, p. 58, No. 117. In the Government and Boston collections.

See also Feuchtersleben, No. 2503; Hyrtl, No. 2551; Rettenbach, No. 2614; and Skoda, No. 2625.

Do. Accademia Giuseppina. See under Italy, Hartung.

Do. Military Medical College.

2644. *Obverse*. Laureated head, to right. Beneath: DONNER Inscription: IOSEPHVS II AVGVSTVS

*Reverse*. ACADEMIA | MEDICO | CHIRVRGICA | MILITARIS

Silver. 24. 35mm. Struck upon the foundation of the Academy, in 1785. Coster, *Jetons historiques*, p. 209, No. 888. In the Government, Boston, and University of Pa. collections.

2645. *Obverse*. As preceding, save beneath bust: I. N. WIRT. F.

*Reverse*. The building. Inscription: CURANDIS · MILITUM · MORBIS · ET · VULNERIBUS Exergue: ACADEMIA MEDICO CHIRVRGICA | INSTITVTA · VIENAE (*sic*) | MDCCLXXXV ·

Silver, tin, iron, lead. 36. 60mm. In the Government and Boston collections.

2646. As preceding, save with I. NEP. WIRT  
Montenuovo Cat., 1882, No. 2164.

2647. As preceding, but by Donner.

Silver, tin. 27. 43mm. Well., 8221.

See Brendel, No. 2487.

2648. *Obverse*. Two busts, to right; the outer laureated. Beneath: I. D. BOEHM. F. Inscription: FRANCISCVS I. AVGVSTVS IOSEPHVS II AVGVSTVS

*Reverse*. Hygeia to left, feeding the serpent. Inscription: BENE MERENTIBUS Exergue: ACADEMIA MEDICO CHIRVRG · | FVND · MDCCLXXV | REST. MDCCCXXIV

Gold, silver. 37. 57mm.

2649. As preceding, but 28. 45mm. Impressions from the late Dr. Brettauer of Trieste, are in the Boston collection.

2650. As preceding, but 20. 34mm. Gold. Impressions from Dr. Brettauer are in the Boston collection.

2651. As preceding, but 14. 21mm. In the Government collection.  
See also Brendel, No. 2488.

Do. Veterinary College.

2652. *Obverse*. Laureated nude bust, to right. Beneath: J · HARNISCH · F · Inscription: FRANCISCVS I · AUSTRIAE IMPERATOR

*Reverse*. The building. Inscription: MVNIFICENTIA AVGVSTI Exergue: INSTITVTVM | VETERINARIVM | FVND · VIND · MDCCCXXIII ·

Silver. 31. 49mm. Bolzenthall, *Denkmünzen*, p. 318; Duisburg Cat., p. 74, No. 847. In the Government, Boston, and University of Pa. collections.

Zera, Dalmatia.

The Lyceum Jaderense, founded by Napoleon in 1809, is often classed as medical. With the late Dr. Brettauer I am inclined to think this doubtful, and therefore do not give it here. It is in the Government and University of Pa. collections.

Botanic Gardens I have hitherto included with Medical Colleges. There are two medals, of the Milan and Pavia gardens during the Austrian domination, which will be hereafter given, under Italy.

Newport, R. I.

HORATIO R. STORER.

[To be continued.]



## SOME RECENT WORKS ON ROMAN COINS.

VERILY the pendulum has swung! Or rather, it is following its orderly movement, now to the left, now to the right; and the clock that registers the steady progress of ancient numismatics keeps perfect time, neither running too fast under the momentum of exquisite Greek art, nor lagging behind in the harder but no less fascinating intricacy of Roman coins. The reader will pardon the bold metaphor. The clock to which we refer is of course the publication in book and journal of new studies in ancient coins; and the fact to which we seek to call attention is this: that recent years have shown a decided revival of interest on the Roman side.

When ancient coins first attracted the attention of artist and classicist, it was the Roman series that all but monopolized the field; witness Andreas Fulvius, Goltz, Ursinus, Patin, Vaillant, Occo, Mezzabarba, and a host of others. To Eckhel — verily the “father of scientific numismatics” — no side of the subject was negligible, and not only did Greek coins receive their due share of consideration, but even such *pseudomonetae* as contorniates and *tesserae*. During the nineteenth century, owing to the wonderful beauty and variety of individual specimens, and to the great impulse given to the history of Greek art, the Greek series won almost wholly the attention of collectors, while the Roman series was abandoned mainly to more serious historical investigators, — men like Cavedoni, Marchi and Tessieri, Borghesi, the Baron d’Ailly, Mommsen, Sambon, Bahrfeldt and Froehner, who did yeomen’s service in reducing the vast series of Roman coins to a semblance of scientific order; and during the same period, Mionnet, Cohen, Sabatier and Babelon made the student’s task lighter by their great and systematic gatherings of material. But Greek studies still held the world enthralled; and while the principal collections of Europe have produced many masterly catalogues of their Greek — *i. e.*, non-Roman — treasures (British and Berlin Museums, Hunterian Collection at Glasgow), their Roman series still await classification at the hands of thorough and competent scholars. Here lies the great task of the twentieth century. We want catalogues of the ROMAN COINS in the British Museum, Berlin, Vienna, the Bibliothèque Nationale and other collections, of the same type as the splendid “British Museum Catalogue of Greek Coins.” That this need is soon to be met in part, is the good news that comes in one of the books to be reviewed below.

Meanwhile special studies in Roman coins are yearly paving the way for a better understanding of the intricacies of that subject. The Germans are here in the lead, with the French and Italians as close seconds. The researches of Dr. Haeberlin have done more to unravel the mystery of early Roman coinage and coin-standards than the work of all his predecessors combined. The problems of the mint-marks and the portraits on late Roman coins are little by little being solved. The vast mass of debased and inartistic money of the late Empire is yielding up secrets of great value for the historical and economic appreciation of that difficult age. For, be it noted, the study of Roman coins is primarily historical and economic, — not artistic as in the case of Greek coins. We say *primarily*, for we would not willingly underestimate, even here, the artistic element. Roman coins, no less than Greek, express the thought and culture and



strivings of those that made them, and throw side-lights on every phase of the extraordinarily complicated life of that great people from which our own civilization is derived.

And now we wish to call attention briefly to three recent books that illustrate the extent of the studious interest in Roman coins to which allusion has been made.

I. WILHELM KUBITSCHK. — AUSGEWÄHLTE RÖMISCHE MEDAILLONS DER KAISERLICHEN MÜNZENSAMMLUNG IN WIEN. *Mit 23 Tafeln und 80 Text illustrationen.* (56 pp., fo., Wien, Verlag von Anton Schroll & Co., 1909.)

"The medallions constitute the most choice, most elect, most aristocratic part of the Roman series." So writes Francesco Gnechi, very aptly, on page 245 of his useful manual, *Monete Romane*. And no one can claim a better right than he to express himself on this subject, for while his splendid collection of Roman coins — doubtless the finest private collection in the world — covers every class and period from the *aes grave* to the fall of the Empire, it is to the "medallions" that he has devoted his greatest study in the latter years, and we trust that he may be spared to complete the crowning work of his active life as a profound and sympathetic student of Roman numismatics. His *Corpus Nummorum Romanorum Maximi Moduli*, now in course of preparation, will be, as its name implies, an exhaustive study of this "aristocracy of the series," with a complete list of known examples, of which there are certainly but a few thousand at the most, counting duplicates. Should any American reader of the *Journal* be so fortunate as to possess a genuine Roman "medallion," let him in the interest of science communicate the fact at once, with accurate description and rubbing, to Sig. Gnechi at Via Filodrammatici No. 10, Milan, Italy. He will surely receive a grateful reply.

So far, the Roman "medallions" have not received the systematic treatment they deserve. In general interest, in standard of artistic excellence, in perfection of portraiture, in variety of myth, symbolism and commemorative record, they stand far and away above the average of the current coins of the Empire, with the exception, perhaps, of certain historic and monumental types that found their place here and there on regular issues. A large number, mainly from the French national collection, are included in Cohen's *Description Historique*, with wood-cuts of greater or less accuracy. Mr. H. A. Grueber published in 1874 his *Roman Medallions in the British Museum*, with 64 fine plates; four years later a more extensive work, *Les Médailles de l'Empire Romain*, with 1,300 vignettes, was brought out in Paris by Froehner. Von Kenner's masterly *Römische Medaillons* is well known to every student of the subject, and on this latter work the new book here under review is wholly based. Professor Kubitschek has produced a large and handsome album with 23 beautiful photographic plates and 80 text illustrations of the best examples in all metals from Hadrian to Constantine XI Palaiologos that are preserved in the Vienna collection. The accurate descriptions cover 378 varieties, and illustrate in an excellent way the favorite types and the artistic tendencies of these far-distant epochs. The book can be heartily recommended to all students and lovers of Roman art, whether or not they be numismatically inclined.

<sup>1</sup> *I medaglioni costituiscono la parte più scelta, più eletta, più aristocratica della serie romana.*

II. HEINRICH WILLERS. — GESCHICHTE DER RÖMISCHEN KUPFERPRÄGUNG VOM BUNDESGENOSSENKRIEG BIS AUF KAISER CLAUDIUS. (8vo, Leipzig and Berlin, Teubner, 1909.)

This is the most scholarly and pretentious work that has yet been done on the puzzling problems of the copper coinage of Rome during a very exciting period of its career, — from the Social War, that is, to the early empire. The author is well equipped for his task, and it is a delight to find a writer on coins who is not a numismatist pure and simple, and nothing else. Like M. Svoronos on the Greek side, Herr Willers brings to bear on his subject all the recent researches and discoveries in history and archaeology, with a wealth of citation and reference that is truly inspiring. His style is sometimes involved when he enters upon an abstruse discussion, but in general is simple, clear and straightforward. The extent of his researches and the profoundness of his learning make a detailed estimate of his results impossible here; but future students of the coinage of the first century B. C. must surely take his work as a basis. The close-reasoned text of 220 pages, with its tables and classified lists and 33 cuts, is supplemented by 18 excellent photographic plates. The section headings will give an idea of the ground covered :

1. Introductory conspectus of the development of ancient coinage.
2. The Roman copper coinage of the semi-uncial foot (89–81 B. C.).
3. The military copper coinage during the period of the Civil Wars.
4. The senatorial copper coinage of the early Empire.

Herr Willers has his own arrangement and dating of the series of monetary magistrates under Augustus and of many of the earlier coiners, and this often differs widely from the recognized classification of such an authority as M. Babelon. But is there indeed any well-founded classification? The British Museum authorities, too, are wholly at variance with M. Babelon, and Herr Willers with both! "Where the doctors disagree," let us wait for further study that may settle these matters once for all, and in the meantime cling each to his own belief.

One detail of much interest may here be noted. The familiar *as*, with the head of Agrippa and Neptune standing, has generally been assigned in cabinets to a place under the reign of Augustus, in 29 B. C., on account of its inscription: M · AGRIPPA · L · F · COS · III, which is identical with the inscription in bronze letters of which the sockets are still to be seen on the pediment of the Pantheon. The date of Agrippa's third consulship is in fact 29 B. C. But the style of the coins is utterly unlike that of the crude money that was put forth in the last quarter-century or more before the Christian era. Colonel Voetter called attention to this discrepancy in the *Monatsblatt der Numismatischen Gesellschaft in Wien* of 1908, and showed that the coin in question could not even be given to the broader period assigned to it by Cohen, *i. e.* 27–12 B. C., setting it rather under the reigns of Tiberius or Caligula. Herr Willers goes further (p. 205), and would give the coin, on stylistic grounds, to the reign of Claudius. But now comes the Italian, Signor Lodovico Laffranchi (*Riv. Ital. Num.*, 1910, p. 26 *seq.*), working independently of Herr Willers' researches, and shows conclusively, from the



evidence of Claudian countermarks that sometimes appear on the coin, and from the comparison of colonial coppers struck under Caligula at Caesaraugusta in Spain, that Herr Willers is here in error and that Agrippa's *as* was really struck by Caligula (A. D. 37-41), as would indeed seem natural, inasmuch as Agrippa was Caligula's maternal grandfather, whose memory he thus took pleasure in honoring.

III. G. F. HILL.—HISTORICAL ROMAN COINS, FROM THE EARLIEST TIMES TO THE REIGN OF AUGUSTUS. (100 pp. 8vo, London: Constable & Co., Ltd., 1909.)

Mr. Hill, of the British Museum staff, is well and favorably known to numismatists, and those who have used his *Handbook of Greek and Roman Coins* (1900), and his *Historical Greek Coins* (1906), need not be told that this new work well deserves a place on their shelves beside the others. It is, as he himself says, a companion volume to the last-named book, and is similar in style and treatment. More than this, it is the only book in any language that tells the story of Roman coinage (or rather, let us say, "tales from Roman coinage," for it is not quite consecutive), from a historical point of view and in a clear and popular manner. There is a glossary of technical terms, whose only defect is its brevity. There are fifteen fine plates of representative coins from the *aes grave* to Augustus, choice being made of those that best illustrate the chief events and the great names of Roman history, drawn from the finest specimens of the British Museum, with a supplementary few from the Berlin and Paris collections.

Mr. Hill gives us most welcome news when he tells us that Mr. Grueber is engaged in the preparation of a "forthcoming British Museum *Catalogue of Roman Republican Coins*." May other museums soon profit by the example! But why are our English brethren so ready to bow to "Authority"? In his Preface we read:—

The work that was done by Count J. F. W. de Salis, although almost unknown even to professional numismatists, is of extraordinary importance. The whole of the vast Roman and Byzantine collection in the British Museum was arranged by him in the light of his unrivalled knowledge and experience. Enormous quantities of coins, singly or in hoards, passed through the hands of this indefatigable collector, and his eye for fabric and style seems to have become almost infallible. The trays of the British Museum collection have long preserved, in their arrangement, almost the only record of his work, for he seems to have been singularly averse to publication. . . .

But is not this just a bit extravagant, for in dating the series of republican coins of Rome one thing is well known, and that is that the dates given are provisional, a fact to which we have called attention more than once in this article. Hence the very frequent *ipse dixit* in Mr. Hill's book, in the form "are assigned by Ct. de Salis to the year 13 B. C.;" "De Salis gives the coins to year 39," and the like, are jarring, to say the least, as emanating from the British Museum; and it is to be hoped that Mr. Grueber will avoid such authority-worship and give the facts as facts and the hypotheses as . . . his own, with due consideration of the almost infallible Count *plus* at least twenty other workers we could name.

GEORGE N. OLCOTT.

*Columbia University.*



## OTHER RECENT NUMISMATIC PUBLICATIONS.

IV. NUMISMATA GRAECA. By L. Anson. (William Clowes & Sons, Limited, Cockspur street, London, or L. Anson, 61 Regent street, London, W. Price one guinea each part, or five guineas the set of six.)

A great deal of interest has been aroused by the announcement of Mr. Anson's book. Its purpose is the immediate identification of Greek coins by classified types. It is to be divided into eight categories, with reference notes to all leading numismatic works, a record of recent prices, general index, and a dictionary of technical terms in five languages. It is to be published in six parts, large quarto, with 100 to 150 pages of text and thirty or more collotype plates in each part, and promises to be of great value to all interested in ancient coins; by it any Greek coin, possessing as its type some inanimate object, can be immediately identified. As yet only the classification of inanimate objects and plants has been undertaken, but we hope the author will also be able to publish the promised continuation, which will comprise all animate objects as well.

V. THE MODERN COPPER COINS (17TH TO 19TH CENTURIES) OF THE MUHAMMADANS. By W. H. Valentine.

Another work, no less desirable than the preceding, is the promised publication of this catalogue of modern Oriental copper coins. Herein some nine hundred coins struck during the last three centuries are to be illustrated, and the Arabic inscriptions transliterated and explained. There are included the coins of Turkey, Egypt, Tripoli, Tunis, Algiers, and Morocco to Nigeria, then East Africa and Arabia, the Crimea, Georgia, Persia, Afghanistan, Bukhara, and Chinese Turkestan. The subject has been a very difficult one in the past, and numismatists have long felt the need of just such a work. To those familiar with Arabic, Mr. Valentine's book will prove extremely valuable, while to others it will open up a field of fascinating study which has hitherto been practically a closed book to them.

E. T. N.

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MASONIC MEDAL.

MDCCLXXVIII. Obverse, The clothed bust, in profile to left, of the late Recording Grand Secretary and Past Grand Master of Massachusetts. Legend, on a slightly raised border, above, SERENO D. NICKERSON and below, completing the circle, \* BOSTON, U. S. A. 1823 \* (the place and year of his birth). Reverse, The arms, supporters, crest and motto of the Massachusetts Grand Lodge of Masons. Legend, above, GRAND LODGE OF MASSACHUSETTS and below, completing the circle, \* 1733 \* (the date of its foundation). Bronze, size 34 nearly. The recent death (Nov. 6, 1909) of the late Grand Secretary, who held that office for twenty-seven years, and was Grand Master in 1872, '73 and '74, gives the medal special interest. The medal was executed, as I am informed, in Belgium, but the name of the engraver does not appear on the piece. The portrait is an excellent one; the arms have been so often described that no further details are necessary. (See plate 17.)

W. T. R. M.

## PROCEEDINGS.

## THE AMERICAN NUMISMATIC SOCIETY.

A REGULAR meeting of The American Numismatic Society was held in the Society's building, Audubon Park, New York, on Monday evening, April 18th, 1910, Mr. William B. Osgood Field, one of the Governors, presiding.

The Council reported the election of the following members :—

*Honorary Members :* Alphonso XIII, King of Spain ; Manuel II, King of Portugal.

*Associate Members :* Mrs. Robert James Eidlitz, New York ; Mr. Nestor H. Brewster, Newark, N. J. ; Mr. D. Macon Webster, New York.

## REPORT OF THE TREASURER.

The Treasurer, Mr. Charles Pryer, reported as follows :—

## CURRENT FUNDS.

Balance, March 21, 1910 .....	\$2,901 25	
Receipts .....	409 80	
	<hr/>	\$3,311 05
Disbursements .....		1,584 23
		<hr/>
Balance .....		\$1,726 82

## PERMANENT FUNDS.

Balance, March 21, 1910, unchanged .....	\$1,403 50
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## REPORT OF THE DIRECTOR.

The Director, Mr. Bauman L. Belden, reported as follows :—

*To the Officers and Members of The American Numismatic Society :*

Your Director would report that the International Exhibition of Medallie Art, held by this Society in this and the adjoining building, closed on April 1st, and that all of the exhibits have been packed and shipped to the respective exhibitors. This took considerable time, and the work that accumulated while the exhibition was in progress is now being rapidly disposed of, and matters here will shortly reach their normal condition.

The dies for the new membership medal of the Society have just been completed. These are a gift to the Society from that most generous member and friend, Mr. J. Sanford Saltus. I am sorry that we cannot thank him personally this evening ; he telephoned me, this afternoon, that he had acquired a bad cold and could not get out. I am sure he is with us in spirit, and I am also sure that you all join me in the wish that he were here, so that we could tell him what we think of him.

Others have thought of the Society, as well as Mr. Saltus, and I take pleasure in reporting donations to the cabinets amounting to 148 pieces, the most important being

53 medals and plaques, by contemporary medalists, from Mr. Archer M. Huntington ; 30 bronze medals, commemorating events in London, from the Corporation of the City of London ; the gold and enamel insignia, three classes, of the Order of the Holy Roman Empire in the Colonies of America, from Mr. J. Sanford Saltus ; a large bronze plaque, issued by the Austrian Society for the Advancement of Medallic Art, from Mr. Edward D. Adams ; a bronze portrait plaque of J. Sanford Saltus, from Mr. Victor D. Brenner, the artist who designed it ; and another important plaque by Brenner, a portrait of Mr. Collis P. Huntington, presented by Mr. Archer M. Huntington.

Mrs. A. A. Anderson has placed on exhibition, as a loan, a string of 48 gold coins of the Turkish mints, such as are worn to-day by the native girls in Oriental countries.

The Library has received donations of 20 valuable volumes from Mr. Archer M. Huntington.

The Committee on the Medallic Exhibition, Mr. Edward D. Adams, *Chairman*, reported as follows :—

*To the Members of The American Numismatic Society :—*

Your Exhibition Committee would report that the International Exhibition of Medallic Art was brought to a most successful close on the evening of April 1st. It was opened, for private view, on March 9th, and to the public on March 12th, and was visited by 5,547 people. The exhibits, loaned by sculptors, medalists and others, numbering about 2,400 pieces, were arranged in the new Exhibition building, adjoining the Society's building, and in a portion of the cases on the main floor of the Society's building,—the remaining cases on the main floor and all the cases on the second floor being filled with selections from the Society's collections. The Loan Exhibition consisted of the works of contemporary medalists, with the exception of one case of medals of the Renaissance, loaned by Mr. J. Pierpont Morgan.

The invitation, sent to exhibitors, contained the following announcement :—

The Exhibition Committee announces that the sculptor whose exhibit may be deemed to have been most successful by the Committee of Award shall be named as Commemorative Medalist for the year nineteen hundred and ten, receiving a commission for a medal, the original models and dies of which will become the sole property of The American Numismatic Society,—the cost of this medal not to exceed three thousand dollars.

The Committee of Award consisted of Mr. Edward D. Adams, one of the Governors of The American Numismatic Society, *Chairman*, Mr. John W. Alexander, President of the National Academy of Design, Mr. Herman A. McNeil, President of the National Sculpture Society, Messrs. Herbert Adams and Daniel Chester French, former Presidents of the National Sculpture Society, Mr. A. Piatt Andrew, Director of the United States Mint and Mr. Thomas Hastings, the well-known architect. This Committee, after careful consideration, made its award in favor of Godefroid Devreese, of Brussels, Belgium.

Three illustrated catalogues were issued, one of the works of the contemporary medalists, and the other two of the coins and medals from the Society's collection.



Your Committee, having completed its work, would respectfully request its discharge.

The Report was accepted and the Committee discharged.

The following Resolution was presented, by Mr. Henry Russell Drowne, and unanimously adopted:—

*Resolved*, That the thanks of The American Numismatic Society are hereby tendered to the Committee on the Medallie Exhibition for the enterprise and energy displayed in bringing together such a superb collection of exhibits, as well as for the beautiful manner in which they were displayed, which certainly reflected great credit on the Society.

The amendments to the By-Laws, changing the date of regular meetings from the third Monday to the third Saturday, or such other day as the Council may designate, in each month except May, June, July, August, September and October, which was presented at the March meeting, were then brought up for action, and unanimously adopted.

The following Resolution was presented by Mr. Henry Russell Drowne, and adopted:—

*Resolved*, That the building of the Society shall be kept open on the evenings of the third Monday, holidays excepted, in the months of January, February, March, April, May, October, November and December, and that the Curator and Librarian (when one is appointed) be requested to be in attendance.

That notice of this be placed on the cards for the first meeting in the fall, so that members may be able to avail themselves of the opportunity offered for social intercourse and study.

The following Resolution, presented by Mr. Bauman L. Belden, was unanimously adopted by a rising vote:—

*Resolved*, That the thanks of the Society be tendered to Mr. J. Sanford Saltus, for the gift of the dies of the Membership medal.

The following Resolution, presented by Mr. William R. Weeks, was unanimously adopted by a rising vote:—

*Resolved*, That we deplore the illness of our honored fellow member and Governor, Daniel Parish, Jr. He has long been an active member, has served faithfully in various official positions, Librarian, Vice-President, President, and now one of the Governors.

No member has contributed so largely to our Library and cabinets. His great collection of medals and coins, the work of his lifetime, at a great expenditure of time and money, recently catalogued by him, and forming an important feature of the Society's recent International Medallie Exhibition, was donated to the Society two years ago.

We sincerely trust his illness may not prove serious, and that his recovery may be speedy.

The meeting then adjourned.

BAUMAN L. BELDEN, *Secretary*.

## VARIA.

## FOR COLLECTORS OF PAPER MONEY.

IN the January number of the *Berliner Münz-blätter*, Herr George Pflümer (Hameln a. d. Weser), invites correspondence on Paper Money, with a view to forming an association to study the subject. The number and variety of bills issued by the American Colonies before the War of Independence, and later by authority of the Continental Congress, with the profuse emissions of notes of local Banks during the last century, the "wild-cat" currency of the "Hard times," and the Postal Currency and Greenbacks of the Civil War, with the Canadian "card-money," have furnished an attractive subject to American collectors. The letter below indicates how wide a field is open to them. — ED.

It is now more than thirty years since L. Clericus, of Magdeburg, an eager collector of paper money (since deceased), endeavored by means of interesting articles in various periodicals to attract attention to the collecting of such money. The records of past times,—old documents which are now scarcely noticed,—he regarded as of the first importance, the veritable step-children, so to speak, of numismatics. Nevertheless no very great interest has thus far been developed in this branch of the science. There are only a few collectors who by perseverance and industry have succeeded in assembling large collections, scientifically arranged. Now in order to draw these collectors into closer relations, and to facilitate reciprocal trade and exchange, it would be desirable to form an association to learn of mutual needs and also to distribute propaganda in favor of this hitherto restricted field.

When one considers the paper money issued under John Law in France in the time of Louis XIV; the assignats of the period of Louis XVI, and similar emissions (*bons des communes*) at the time of the Revolution; those of the invasion of Holland under Pichegru, and of the various revolutions in Poland; the obsidional necessity-money issued in Italy and Hungary in the days of Garibaldi and Kossuth; the *Blokadebillets* of Mainz, Colberg and Erfurt; the Italian and Austrian provisional money of 1848 and 1870, as well as the old American notes under English rule in the eighteenth century, the Civil War issues of 1861–5; those of the different States and banks of Germany up to the middle of the seventieth year of the last century, and finally the small *surrogates* (*vales*) of the South American Republics, of Spain, Portugal, etc., one can understand how interesting such a collection may be, and how important also, from the point of view of the history of civilization.

Should this appeal be favorably received by collectors of paper money, I should be pleased to correspond on the subject, with a view to exchanging ideas about the proposed association.

*Hameln a. d. Weser.*

GEORGE PFLUMER.

## ROMAN COUNTERMARKS.

So little is really known about the countermarks frequently met with on Roman Imperial bronzes, that whenever some new fact or theory is advanced by an experienced numismatist it deserves more than a passing notice. So when M. Robert Mowat, in a recent number of the *Revue Numismatique* (1909: 500 *et seq.*) supplementing his "Contributions to the Theory of Roman Countermarks" in an earlier volume (1903: p. 121), offers an explanation and translation of the countermark NCAPR found on many of the



large and middle bronzes from Augustus to Claudius I, we think it might interest those students and collectors who do not have access to that publication.

The old theory that such countermarks were used on worn or undecipherable coins, to indicate that they were still current, is no longer considered tenable, as many are found that must have been in mint condition when counterstamped. Besides, such an expedient is customary only when the mint finds itself unable to supply a sufficient quantity of coin, and this does not seem to have been at all the case in the early years of the Roman Empire. Much more probable is it that such countermarks were employed by a new Emperor at his accession, as a kind of proclamation, in anticipation of coins bearing his own portrait and titles. Octavius, for instance, countermarked his old coins with **AVG** when the Senate conferred on him the title of AUGUSTUS, in the year 27 B. C. In the present case Mowat prefers to translate **NCAPR** "Nero Caesar Augustus PRinceps" instead of "Nero Caesar Augustus PRobat" or "Nummus Cussus A Populo Romano" as it has heretofore been interpreted. On a specimen of the large bronze of Nero Drusus, this countermark has in turn been stamped over, completely obliterating the letters NCAPR without in the slightest damaging the rest of the coin. M. Mowat explains this by the retribution meted out to Nero, after his death, by the Roman Senate and people when they pulled down his statues and erased his name from all public buildings,—the *Damnatio Memoriae* of historians. It seems that even a comparatively insignificant countermark could not escape the exasperated citizens.

A comprehensive study of countermarks, whether ancient, mediaeval, or modern, has never been seriously undertaken.<sup>1</sup> There is therefore a great opportunity for a careful and exhaustive work on the subject which because of its obscurity, its great historical, numismatic and human interest, strongly appeals to all students.

#### PATINATION OF MEDALS.

THE Paris mint employs a very satisfactory method of patinating medals, the result being much more artistic and pleasing than the usual brilliant or proof surface. Naturally the method varies according to the metal, and is as follows:

First, a machine (whose mechanism is still a secret) throws a powerful stream of powdered sand upon the newly struck piece. This dots the surface with innumerable minute holes, thus rendering the patination of the medal easy and possible. If of silver, the medal is then dipped in a sulphur bath—a solution of sulpho-hydrate of ammonia (*barège*)—and immediately turns black. When taken out it is thoroughly washed, brushed with a mixture of oil and powder until the oxidization is for the most part removed, and is then rubbed with cotton-wool. The result is a dull, soft, and very pleasing tone. If of bronze, the medal is also pitted with minute holes, then oiled and placed upon a metal disk heated by a gas jet. After being turned over and over for about a quarter of an hour, by means of a pair of pincers, during which process the medal changes its color successively to orange, grey green, light brown, grey, and black, it is taken off and allowed to cool. A brush with the oil and powder, a rub with the cloth,—and the result is a finish equal in tone to that of the silver.

*Revue Suisse*, IX (1889): 356.

<sup>1</sup> For a bibliography of ancient countermarks, see Babelon's *Traité*, Vol. I.



# AMERICAN JOURNAL OF NUMISMATICS.

At mihī plavdo  
Ipse domi, simvl ac nvmmos contemplor in arca.  
—*Horatii, Sat. I, i. 66.*

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OCTOBER, 1910.

## THE ORIGINS OF COINAGE.

BY M. JEAN N. SVORONOS.

FIFTH PAPER. TRANSLATED FOR THE JOURNAL.

THE CRETAN TRIPODS AND CALDRONS.

PERHAPS nothing which has been written by M. Svoronos concerning "The Origins of Coinage" has attracted more attention among numismatists abroad than the theory which he advanced in regard to the "caldrons" mentioned in the Gortynian inscriptions. While his conclusions have been accepted by such high authorities as M. Babelon of the French Institute, Dr. Barclay V. Head of the British Museum, and Mr. Macdonald, the Compiler of the Catalogue of the Greek Coins in the Hunterian Collection at Glasgow, they have been vigorously assailed by the learned savants Reinach and Comparetti. The arguments of these critics have elicited the paper below, in which M. Svoronos has spoken what we believe must be regarded as the final word in the controversy, and completely established his case. Incidentally, as Dr. Head has pointed out, his researches have settled beyond question another matter of dispute—that of the date of the Gortynian inscriptions—proving the value of numismatic study in elucidating obscure points, which archaeologists, without such aid, "might be tempted to regard as insoluble." —ED.

WE cannot complete our study of the primitive coins of the ancient peoples without making mention of the "caldrons" (λέβητες) and "tripods" (τρίποδες) to which we find allusions in the archaic inscriptions of Crete, and which have been considered by many scholars as relating to primitive coins. We shall discuss the subject in detail, not only because of its scientific importance, but because it shows very clearly the value of numismatic studies in explaining important historical and archaeological problems, which, without the aid of coins, would be impossible of solution. In developing our subject we shall be obliged to take issue with eminent scholars. We do this publicly, and without hesitation, because it will show that in order to discover the truth and establish an opinion, one must rely on facts, and not on mere suppositions, however pleasing or however plausible and learned they may appear to be.

In 1886, the Italian archaeologist Halbherr discovered at Gortyna, in Crete, in a place called Vigles, not far from the locality where the celebrated

"Law of the Twelve Tables" of the legislative acts of Gortyna was found, a series of fragments of laws inscribed in archaic characters, fixing the amount of fines or indemnities, sometimes in "tripods,"<sup>1</sup> and sometimes in "caldrons"

Α Μ Ε | Α Δ Ο Γ Ζ Ϛ Τ | Μ Ε Ψ Α

[κατιστ]άμεν τρίποδα ἕνα<sup>2</sup>

—the latter more frequently mentioned—notably in amounts of 1, 3, 5, 6, 10 (or 12), 20, 30, 50, or 100.<sup>3</sup>

The learned Italian Professor Comparetti was the first to comment on these inscriptions. Finding no coins of Gortyna which bear a tripod as a type or symbol, knowing of no money of that or of any other Cretan or Greek city bearing a caldron, and having before him the archaic inscriptions of Vigles, he supposed that they had no reference to coins which from their types were called "tripods" or "caldrons" (like the "owls" of Athens, the "tortoises" of Aegina, the "pegasi" of Corinth, etc.), but rather meant actual utensils—real tripods and caldrons, which served for purposes of exchange in Crete, in place of coins. Hence he took the ground that these inscriptions antedate the invention of coinage, and especially its introduction into Greece; that is to say, they were anterior to 650 B. C.,—if we accept that date as the period of Pheidon, who according to tradition, was the first to strike coins in Greece. With this as a basis for his argument, he claims that the great and celebrated inscription of the laws of Gortyna (the characters in which it is written appear to be a little later than those of the inscriptions at Vigles), belongs to the Sixth century B. C., and not to a period a hundred and fifty years later, as the great German epigraphist Kirchoff believes.

But directly afterward, observing that the number of caldrons is sometimes so great (100 for example) that it is impossible to believe that actual caldrons are meant, and observing further that their value is always specified, Comparetti has supposed that, a short time before the introduction of coinage, copper ingots of a fixed weight were used, whether they bore a stamp or not, and that these had taken the place of the actual caldrons.

This theory, accepted by Dareste, we refuted—so far as caldrons are concerned—at the time<sup>4</sup> (1888), in a special study.<sup>5</sup> Thoroughly familiar with Cretan coinage (having then recently compiled a "Corpus" on the subject), we took the ground that the opinion of the Italian *savant*, although

<sup>1</sup> Comparetti: *Museo Italiano* II, *punt.* I, pp. 190–199, and *punt.* II (1887), p. 122. — *Monumenti Antichi* (1889), p. 70. — "The Laws of Gortyna and other archaic Cretan inscriptions": *Monumenti Antichi*, III (1893), pp. 356, 357.

<sup>2</sup> Signifying "We fix [the penalty or indemnity?] at one tripod." The inscription reads from right to left. — ED.

<sup>3</sup> Here M. Svoronos cites thirteen examples from the inscriptions, showing the imposition of the several sums named, with references to the places where they occur, but which it is unnecessary to give here. — ED.

<sup>4</sup> *Bulletin de Correspond. Hell.*, 1887, p. 242.

<sup>5</sup> "On the λέβητις of Crete, and the date of the great inscription containing the laws of Gortyna:" *Bulletin de Correspond. Hellen.* (1888), pp. 405–418.

based on long study, and supported by numerous arguments, was in truth without foundation and improbable. The single fact that in the Gortyna inscription, fifty and one hundred caldrons are frequently specified as indemnities, is enough to compel one to abandon the theory that actual caldrons are meant. Indeed, as we said at the time, how can we imagine any one receiving as an indemnity a hundred cooking caldrons; or the storage by the State of many hundred or many thousand kettles received from fines? In such an event the city of Gortyna, to preserve them, would have been obliged to construct large storehouses, at an expense far in excess of the cost of their contents, but which would occupy a great deal of room, and possess little value. I should regard it as far more probable that these were ingots of metal used in exchange before the invention of money, called caldrons or tripods — perhaps because their value was equivalent to that of the caldrons themselves, or *perhaps because they bore the figures of such articles*, — even though no such ingots have been found in Crete.

But this is needless, for the entire theory constructed by Comparetti falls to the ground because of a little later discovery, at Cnosus, of another inscription. Accepting the chronological assignment of Comparetti himself, the latter inscription is hardly as early as the Fourth century B. C., when coinage had been known and used in Crete and in the Greek States for some centuries. In this inscription the fines are given in the first column in *staters* — that is, in silver coins of the value of two drachms, and in the second in *caldrons* and *triobols*.<sup>1</sup> Comparetti, unable to deny that this relates to money, resorts to sophistry. The passage which mentions a caldron in this inscription, some portions of which have been defaced, follows: —

ΑΙΚΛΛ  
Α — — ΙΒΟΟΞΑΝΘΡΩΠΟΞΓΕΝΤΕΛΕΒΗΤΑ  
ΞΕΙΤΩΙΠΑΞΤΑΙΤΩΒΟΟΞ

This he has the great audacity to interpret thus: —

αὐ κα κέ[ρ ατα κατ]  
ἀ[ξε]ι βοὸς ἄνθρωπος, πέντε λέβητας [καταστα]  
σεῖ τῶι π[ά]σ[τ]αι τῶ βοός.

That is, “If a man breaks the horns of an ox, he shall pay to the owner of the animal five *caldrons*.”

But considering that for so small a damage one would be required to pay only a small penalty, Comparetti concludes that after the introduction of silver coinage actual copper caldrons were but little used [for money], and gives this as the reason why they were not mentioned in the long inscription at Gortyna or other contemporary inscriptions, in which only silver coins, —

<sup>1</sup> *Museo Italiano*, II, *punt.* iii<sup>a</sup> (1887), p. 118.



staters, drachms and triobols are named. But, he continues, during the Fourth century, to which period the Cnosus inscription belongs, when copper coins had come into use, the word *caldron* reappeared, meaning a coin of very small value, much less than that of the silver staters and triobols mentioned in the same inscription.

But our fellow-citizen, Professor And. Skias, who has made a thorough study of the Cretan dialect, has clearly shown<sup>1</sup> how unreasonable it would be to imagine the existence of a law against breaking off the horns of an ox,<sup>2</sup> and prescribing a penalty for such an act, and how improper and improbable is the reading proposed by Comparetti, to supply the illegible words in the inscription. According to Skias, it very probably has reference to some reduction of the extreme penalty (*ἀποδιώκειν τὸ καρταῖπος*) to which is added a triobol in the case mentioned. No reason exists, therefore, for supposing that the word *caldrons* in this inscription denotes coins of a value inferior to the caldrons mentioned in the Gortyna inscriptions in archaic characters.

From the first we have proposed the following solution in place of the theories advanced by Comparetti. It is true (we wrote) that none of the coins of Crete or of any other Greek country has a *caldron* as its type or symbol; and further, none of the Cretan coins which bear a tripod can be identified with the *tripods* of the inscription having a fixed monetary value, because the tripod on those coins is a common type contemporaneous with the didrachms, the drachms, the triobols, etc., of the same city.

But aside from these types and symbols we also have on coins what are called counterstamps, that is, small punch-marks stamped on coins by the State, for various reasons, after they were issued. One of these, doubtless more ancient and more frequently found than all others on the entire Cretan coinage, is distinctly a caldron (Plate 19, Fig. 1) as seen from above, usually surrounded by a circle of small dots (*grènetis*). It is so represented for technical reasons, and especially that it may not be confounded with some other object, as it might be, if shown from its side, because of its small dimensions. On a single example only is a caldron shown from its side (Plate 19, Fig. 2). We have found this counterstamp ONLY on the silver staters which were struck from the middle of the Fifth to the middle of the Fourth century B. C., in twelve Cretan cities, namely, Gortyna, Cnosus, Aptera, Cydonia, Eleutherna, Lyttos, Modaia, Praesos, Priansos, Sybritia, Phalasarna and Tylissos.<sup>3</sup>

<sup>1</sup> *Ephémérides Archaeol.*, 1890, pp. 190-193.

<sup>2</sup> Svoronos calls attention to the Mosaic law given in Exodus xxi: 28, and 36, specifying the penalties to be paid by the owner of an ox which gores a man, or another ox, etc. — ED.

<sup>3</sup> In a foot-note Svoronos tells us that when he first published his study of the caldrons, he knew of eleven staters with similar countermarks, from nine different cities, and gives references to his descriptions of these

in his *Numismatique de la Crète ancienne*. Since that work was issued he has found ten more staters from these nine cities, beside three others from Praesos, Sybritia, and Tylissos, all with the same counterstamp, and names of their owners; some of these have an additional counterstamp. The caldrons on the two staters of Phalasarna, one of which is illustrated in Figure 1, are the best. — ED.

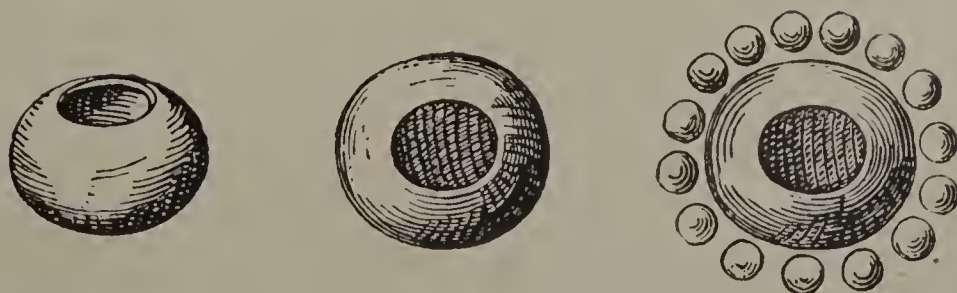


Fig. 1.



Fig. 2.

CRETAN STATERS (Much Enlarged)  
SHOWING THE CALDRON PUNCH-MARKS.



CALDRON PUNCH-MARKS (Very much Enlarged).





These are the reasons why we claim that the silver staters of the many Cretan cities which are counterstamped with the caldron received the name of that utensil. Our opinion is further confirmed by the following facts: —

1. Among the coins bearing this counterstamp there are a large number of staters of Gortyna and Cnosus, the two cities where the inscriptions mentioning caldrons were found.

2. The moment we admit that *caldron* means a coin bearing that counterstamp, it follows that the *tripods* mentioned in the same inscriptions were also Cretan staters bearing a tripod counterstamp. We have elsewhere called attention to the fact that there is a stater of Cnosus<sup>1</sup> bearing a counterstamp in which we find a tripod.

3. All the Cretan coins which have the caldron counterstamp are, as we have seen, *without exception*, staters (silver pieces of two drachms). As Comparetti himself has frequently said, the numbers 1, 2, 5, 10, 20, 25, 50, and the largest, 100, in the Gortynian inscriptions, designate in caldrons the amounts of indemnities, and correspond to the quantities stated in staters in the great inscription of the laws of that city.<sup>2</sup>

It is a curious fact that we find the *τιμήματα*<sup>3</sup> of the Old Testament (Leviticus, xxvii, 1-7) represent in pieces of didrachms<sup>4</sup> (staters) precisely the same values as those which are given in *caldrons* in the Cretan archaic inscriptions. The only serious objection against the identification of caldrons with staters in the inscription at Cnosus, is, as we have said, that in the first column of that inscription it speaks of staters, while in the second it mentions caldrons. But all numismatists know that a counterstamp on coins has some definite purpose; this may be either the establishment by the State, by means of the punch-mark, of a new and different value of a great number of pieces, — staters for instance; or it may be a legalization by the city which stamps it, permitting the coin to be used in circulation; or again, it may be a guarantee by the State itself that foreign coins with this counter-stamp are of pure metal, the stamp proving that the State has previously tested it. It is possible, therefore, that the staters mentioned in the first column of the inscription at Cnosus were those of the city which enacted the laws, or any other staters; while the caldrons in the second column were solely staters of some Cretan city, the value of which had been tested and accepted by the cities which promulgated the laws in question, or one having a different value [from its face] as established by the authority which added the counterstamp.

<sup>1</sup> Svoronos, *Numismatique de la Crète ancienne*, p. 68, No. 23.

<sup>2</sup> See for these various amounts Comparetti's paper "The Laws of Gortyna," etc., as cited above, pp. 148, 150, 151, 158, which Svoronos gives in detail. — ED.

<sup>3</sup> That is, penalty values or indemnities prescribed by law. — ED.

<sup>4</sup> Svoronos cites the Greek text of the Septuagint, which has *διδραχμα*, — in the Authorized and Revised Versions translated *shekels*. — ED.

4. The earliest staters bearing the counterstamp of a caldron belong, as is proved by a detailed study (see below), to the same epoch as that of the archaic inscriptions at Gortyna, while those of a more recent date are contemporaneous with the inscription at Cnosus, which mentions caldrons in connection with triobols.

5. As the caldrons under discussion are mentioned in the inscriptions of two different cities, independent and remote from each other, we cannot consider them as coins peculiar to one of these two places, but as common to two or more if not to *all* the Cretan cities. They were issued by mutual agreement or by some recognized legislative authority. This is shown by the Cretan staters which bear the counterstamp of a caldron, and which prove that a caldron was the money emblem of at least twelve Cretan cities.

At the close of our study, cited above, we sought for the reasons which necessitated a common coinage, of guaranteed value, in an island continually agitated by civil wars. We suggested that the copper caldron had been accepted as a sacred symbol common to the Cretans, derived from the primitive inhabitants of the island (*Curetes*) who were called χαλκόκροτοι *i. e.* "beaters on brass." According to tradition, these Curetes clashed brazen vessels to prevent Kronos, when pursuing the infant Jupiter, from hearing his cries. We also said that the ancient Greeks, as well as some of the Orientals of the present day, believed that the sound produced by beating copper furnished a protection against the malevolent heavenly powers — precisely such powers as Kronos (*i. e.* heaven), who sought to kill the new-born Jupiter.<sup>1</sup>

These are the grounds for our solution of the problem, which is based on the counterstamps. But as sometimes happens in similar cases, the *savant* to whose judgment we object, has been unwilling to admit that he has leaped over several centuries in his conjectures concerning the caldrons and the dates of the inscriptions. He declines to accept our arguments, which in his opinion have no foundation, claiming that what we take to be a caldron is nothing more than a buckler with its boss (ὀμφαλιωτή)<sup>2</sup> precisely similar to pre-historic bucklers (?), or as he says a little later, "*una specie di bulla, senza special sig-*

<sup>1</sup> The suggestion of Svoronos that the caldron may have been a mystical symbol among the primitive Cretans is further corroborated by the fact that the clashing of brazen cymbals, weapons, caldrons and other metallic objects, when beaten by priests as an act of religious worship, was believed to be peculiarly grateful to the benevolent deities, especially Rhea or Cybele, the mother of the gods; it was a custom widely spread, not only in Crete, but throughout Greece and many parts of Asia Minor. The Corybantes of Phrygia, the Curetes of Acarnania and Aegina, and the Idaean Dactyli — the Cretan priests of Zeus, — were noted for the practice. Its traditional power to nullify the assaults of the malevolent deities reminds us of the Spartan custom (mentioned by Herodotus vi, 58); when one of their kings died, "the women went

through the city beating a caldron." The same author tells us that among the treasures brought to Pausanias by his helots, after the victory over the Medes at Plataea, were gold and silver caldrons (ix, 80). From their metal, these could hardly have been intended for culinary purposes, but whether they were designed for some mystical protection like the "divining cups" of Egypt and Babylon, and suggest a survival of the ancient tradition cited by Svoronos, is a question we leave to archaeologists to decide. — ED.

<sup>2</sup> *Museo Italiano*, II, 711, 715 *et seq.*: *Monumenti Antichi*, I (1889), p. 107: "Nothing but a shield having a shape of which more than one variety has been found in Crete in the cave of the Idaean Zeus." See *Le leggi*, p. 359.



*nificato da oggetto qualsivoglia* [a sort of stamp with no special allusion to any object whatever"].

The French *savant*, M. Th. Reinach, who has also engaged in numismatic controversies, attacked our theory about the same time as did Comparetti, and in a much more vigorous manner, asserting that it was inadmissible because the counterstamp which we have called a caldron and Comparetti a buckler, or a nail head, is in his opinion merely a pomegranate, the emblem of the island of Melos,<sup>1</sup> or a simple globule, having no resemblance whatever to a caldron.

Notwithstanding the attitude of our critics, and having before us the originals or casts of the numerous staters mentioned above, and eyes good enough to distinguish clearly caldrons from pomegranates, bucklers, or nail-heads, we have confidently believed that the day would come when our theory would be accepted by numismatists who themselves possessed the pieces in dispute. We therefore considered it useless to reply to these critics. And indeed, almost immediately some of the most eminent numismatists adopted our opinion without reserve. Among them Dr. Barclay V. Head, the celebrated Director of the Numismatic Department of the British Museum (London), in an appreciative article<sup>2</sup> on our study of the caldrons, in which he also discusses our conclusions as to the date of the inscriptions, says at the outset:—

This article affords a striking example of the value of numismatic studies in elucidating obscure points which an archaeologist, who is not also a numismatist, might be tempted to abandon as insoluble.

And the conclusion of his paper is as follows:—

It is probable that no one but a numismatist who, like M. Svoronos, has made a special and minute study of the Cretan series, could have ever lighted upon this highly interesting little discovery, and he is, in our opinion, to be congratulated on having finally settled the disputed point of the date of this important Gortyna inscription.

After Head, M. Ernest Babelon, the Director of the French Numismatic Museum, has written a long article in the *Revue Numismatique* (Paris, 1890, pp. 405-407), on our labor. After enumerating the advantages which result from accepting our theory, he closes as follows:—

Briefly, the consequences of the ingenious discovery of M. Svoronos are important, and I very gladly avail myself of the opportunity to express my full acceptance of his conclusions, because many of the *savants* who have discussed the subject from a judicial point of view, have attempted to dispute the results he has reached, and to detract from the force of his arguments. However skillful the pleadings of Messrs. Comparetti and Reinach in this case, they have failed to convince me, and I cannot believe that such learned and judicious minds, after a fresh

<sup>1</sup> *Revue des Etudes grecques*, I (1888), p. 354 *et seq.*

<sup>2</sup> *Numismatic Chronicle*, 1889, p. 242.



examination, will fail to recognize the fact that the thesis of M. Svoronos is well founded. In my humble opinion, it will be accepted as an important and scientifically established fact.

Since that time, our theory has been sustained from the epigraphic point of view, — especially so far as Cretan epigraphy is concerned, — by learned philologists,<sup>1</sup> and has been generally adopted to such an extent that it will be found in encyclopedias,<sup>2</sup> in numismatic manuals,<sup>3</sup> in official catalogues<sup>4</sup> edited by the most eminent numismatists, etc.

For this reason, as we have said above, we have thought it useless to continue the discussion, and to controvert the arguments, the violent attacks and the baseless theories of Messrs. C. Comparetti and Reinach, our sole opponents. But the last-named writer has lost no opportunity to renew his assaults. Disregarding the opinions of the specialists mentioned above, and encouraged by our silence, he has ventured to assert<sup>5</sup> that our theory has been completely refuted by Comparetti and himself! The result of our silence has been that Babelon himself, in an opinion to which we attach the greatest importance, — perhaps disturbed by the arguments of Reinach, or more probably by the recent discovery he has made, that the Bahnars, a savage tribe of Indo-China, use copper caldrons as a monetary unit,<sup>6</sup> has admitted that the caldrons and tripods of the Cretan inscription may not refer to coins, but denote the actual culinary utensils which continued in use until the Fourth century B. C., to which period all the Cretan coins under discussion belong.<sup>7</sup> We therefore believe it is necessary to take up the matter again, in order to show in a few words, but words which will be sufficient to demonstrate that the arguments of Comparetti and Reinach which attempt to refute our theory have no foundation whatever.

Fortunately M. Reinach has finally given a summary of his arguments.<sup>8</sup> We shall therefore quote his own language, following the citations with our comments, which will show that they are without foundation.

(1) The alleged coins are of the Fourth century; the epigraphic texts, with the exception of that at Cnosus, are at least as early as the Fifth.

Surely M. Reinach has never carefully studied the Cretan coins as a whole. Had he done so, he would certainly have seen that some of them belong to the Fifth century, while others are at least as late as the beginning of the Fourth. It is indeed surprising to find that M. Reinach has very clearly

<sup>1</sup> *Ephemeris Archaeol.*, 1890, p. 190 et seq.

<sup>2</sup> *Grande Encyclopédie*, sub voce Contremarque.

<sup>3</sup> Blanchet, *Monnaies grecques*, p. 43.

<sup>4</sup> Macdonald, *Catalogue of Greek Coins in the Hunterian Collection*, University of Glasgow, pt. B, p. 173, No. 2, etc.

<sup>5</sup> *L'Invention de la Monnaie*, p. 27. *Recueil des Inscr. jurid.*, p. 436.

<sup>6</sup> Et. Aymonier, *Notes sur l'Annam*, Fasc. XIII (1887), p. 296 et seq.; Ridgway, *The Origin of Metallic-Currency*, p. 24; Th. Reinach, *L'Invention de la Monnaie* (1894), loc. cit., p. 26, 6.

<sup>7</sup> Babelon, *Les Origines de la Monnaie*, Paris (1887), pp. 72, 73.

<sup>8</sup> Dareste, Haussoulier and Th. Reinach, *Recueil des Inscr. jurid.*, p. 436.

refuted the theory of Comparetti (as both Kirchoff and ourselves<sup>1</sup> have done), which is, that the Cretan inscriptions belong to a period two centuries earlier. He has accepted as the date of the Gortynian codes the middle of the Fifth century at least, and has not observed that inscriptions like those referring to the coins of Gortyna bearing the counterstamps mentioned are often written "*boustrophedon*," and that, *to decipher them, one must use the same archaic characters as those found in the inscriptions at Vigles and Gortyna which mention caldrons.*

See for example, the inscription : —

ΣΟΦΥΜΣΤ (i. e. Τίσυροι), ΜΟΣΜΥΤΦΟΛ (i. e. Γορτυνίω) or ΛΟΡΤΥΝΣΟΝ (Γορτυνίω), etc., etc.<sup>2</sup> [In which Μ = Σ and Σ = Ι]

This fact alone, very clearly demonstrating that the coins discussed above and the archaic inscription are of the same epoch, renders the question of their date a secondary matter. In fact, it is sufficient for us to know that the staters bearing the counterstamp of a caldron and the inscriptions mentioning *caldrons* are contemporary. The question whether they belong to the Fifth or the Fourth century is of no importance.

But what shall we say of the sophistry which M. Reinach uses to dispose of the epigraphic text of Cnosus, which troubles him so much, and which by mentioning together staters, caldrons, and triobols, in the middle of the Fourth century, shows clearer than day that the caldrons were coins, and coins of the Fourth century? It is incredible and yet true that this *savant* has asserted that "this text is a copy of a more ancient inscription, in which the copyist HAS FORGOTTEN to translate the ancient values into the new coins." (*Loc. cit.* p. 27.) "The text is nothing but a reproduction, pure and simple, of a much older inscription." And further, "the writer or the engraver HAS FORGOTTEN (!) in his copy of the penalties, to replace the archaic values by those which alone were in use at its period," etc. (*Revue des Etudes grecques*, I, p. 356.) Can we imagine a city like Cnosus intrusting the copying of its *laws* to men so careless as to turn into coins all other values save the caldrons so embarrassing to M. Reinach? Can we suppose that that city suffered such glaring faults to be exposed to public view for centuries, when their correction was so easy, — for by a singular chance, curious and diabolic (pardon the expression), this inscription is not engraved but is painted? With arguments like those adduced by M. Reinach, it would be easy to prove that we are now living in the moon and not on the earth, — though we do not see how science would be benefited thereby.

<sup>1</sup> *Loc. cit.*, p. 437 *et seq.*

<sup>2</sup> Svoronos, *Numismatique de la Crète ancienne*, pp. 161-167, Nos. 26-72, Plates XIII, XIV. Compare

throughout the characters of *the first epoch*, collected by Comparetti in *Le Leggi di Gortyne*, p. 331. [In the text above the first two words read from right to left.—ED.]



2. The imaginary caldron of the counterstamp is a simple globule, having no analogy whatever to the form of the classic caldron, as known to us by hundreds of examples.

We know of no globule which has an opening like that of our counterstamp, especially with a large and deep one. We are no better able to understand the fanciful notion of M. Reinach, who has said from the first that our punch-mark is a pomegranate, the emblem of the island of Melos. We have never happened to see such pomegranates, even in France! We only know that all who have had these staters before them, including the Directors of the Paris, London and Glasgow Museums, as well as every unprejudiced observer, have agreed with us in recognizing the counterstamp as a caldron. Thus Prof. Skias says, in *Éphémérides archéologiques* (*loc. cit.*, p. 1931), that "even the most superficial examination is sufficient to prove that a round object having its centre narrowly and deeply hollowed out, cannot be a shield, as Comparetti has supposed, but is undoubtedly a caldron." Fortunately we now have in our possession a stater with a caldron very clearly shown from its side (see fig. 1). The reason why the orifice on pieces showing the caldron from above is not as deep as the real utensil, and the metal not removed, is explained by the technical and inevitable necessity of avoiding making a hole in the coin, which would have been the result in every instance, had the engraver of the counterstamp desired to give the caldron any great depth.

3. Coins are never officially designated by the simple name of their types, nor is there any stronger reason for calling them by that of their counterstamp, — a little token merely intended to legalize partly demonetized pieces, or foreign issues.

Here are as many errors as there are words! In the first place it is not true that "coins were never officially designated by such names." The *cistophores* (chest-bearers) of Asia Minor, the *κιθαρηφόροι* (lyre-bearers) of Lycia, the *ὁμηρεία* (temple-pieces) of Smyrna, are mentioned in the official historic and epigraphic texts to designate the silver tetradrachms and didrachms of those places.<sup>1</sup> We may also mention the *victoriati*, the *bigati* and the *quadrigati* of the Romans. M. Reinach, who has not hesitated to strengthen his theories by citing the customs of the savage tribes of Indo-China, might well have remembered that all the civilized nations of Europe have been and still are accustomed to call their coins by the names of the types which they bear. As for us Greeks, who does not know that our father-land, as soon as it was liberated from the yoke of its oppressors did not style its first silver coins "drachms," but *officially* called them "phenixes" from the type — a phenix — which they bore? And it still is a very common custom to mention popular names of coins in the official texts of the State.<sup>2</sup> Every-one knows that our

<sup>1</sup> Babelon, *Traité*, pp. 511-513.

<sup>2</sup> Compare Babelon, *loc. cit.* The name *κιθαρηφόροι* by which they were commonly known, as well as that

of *cistophoroi*, proves that the popular name of coins is sometimes found even in official documents.



codes and official texts apply the name of *colonata* and *distyla* (columned or two-pillared pieces) to the Spanish dollars which bear those types. And it is still more curious that M. Reinach, forgetting what he has said on the very page where he discusses the names of coins, admits that in Crete it was customary to use the words *caldrons* and *tripods* to designate ingots of metal of a fixed weight, the form or the type of which recalls that of the objects from which they took their name. (*Rev. Numis.*, I, p. 355.) One may indeed inquire, with some surprise, why the Cretan legislator who, according to M. Reinach, gave to this class of primitive coins a name from their form or their device, and not from their weights, did not continue to do so, with the coins which immediately followed in chronological order. It will be seen that all that M. Reinach emphatically refuses to admit at the beginning of his page, he does admit at its close!

Finally, so far as the caldrons are concerned, we have given no attention to the popular names of those pieces. As a matter of fact, different cities having by mutual agreement, or by a law, accepted staters of one or more other cities, subject to the condition that they should be counterstamped, possibly to allow the foreign pieces to be used as currency, as M. Reinach has justly said, possibly to insure their purity, or possibly perhaps to settle a new weight, — those pieces were no longer ordinary staters, but acquired a peculiar character. This variation from ordinary staters, or those not so regulated, would necessarily be recognized, and they would therefore receive a new name. What more natural than that to distinguish them, they should have taken that name from their counterstamp? Had M. Reinach been a Cretan legislator, he would have been obliged to take this very course; if any other had been followed, it would have been impossible to discover the difference between the two classes, all of which had the same nominal value when issued, but some among them subsequently acquired another, after they had received a counterstamp.

I should add that one of the Cretan didrachms we are discussing has another counterstamp under that of the caldron, still more ancient — that of a bull's head. This same counterstamp is found on many other Cretan didrachms. Consequently, if the latter didrachms took their name from this counterstamp, as we have suggested, those bearing it might be called "oxen." But we have not found that this name was given to such pieces in Crete. We remarked however, in the first of these papers, that during the festivals at Delos, didrachms called "oxen" were used, and we suggested that these pieces may have received that name because of an erroneous interpretation of an ancient proverb.<sup>1</sup> But that does not exclude the possibility that it had ref-

<sup>1</sup> See the *Journal*, XLIII : 36. — ED.

erence to various foreign didrachms, which, like those of Crete, bore the counterstamp of a bull's head, and that the value of an ox could not have been the same as that of a didrachm. This evidence is, however, sufficient to justify the opinion that a didrachm might have been called "an ox."

Such then are the arguments which have been adduced in opposition to our theory. The reader will judge of their value. Of even less importance are other arguments which have been suggested by some of our critics in the course of this discussion, but which we have thought it needless to consider. Yet we must express our surprise that eminent scholars have been found so forgetful of the good sense which has always characterized the Greek people as to suppose that in the historic period of the Fifth and Fourth centuries B. C., Greeks and Cretans, like the Bahnars, could possibly have used kitchen caldrons for money! We ask ourselves if such a ridiculous money existed in Crete long before Lycurgus, why was it never mentioned by those ancient writers who have left us such frequent allusions to the money of Lycurgus, which was much less remarkable.

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### BURIED COINS.

IN resodding a section of the historic "Boston Common," the workmen unearthed over seventy-five coins, not to mention various badges and a gold ring. This leads one to a consideration of how coins are preserved, sometimes unconsciously, for future generations. Foreign coin journals give so much space to the discoveries of buried hoards that the numismatic mind has become accustomed to consider hidden treasures as the deliberate act of man, rather than the chance loss of valuables, inadvertently. A large part of the money of ancient days has come down to us through the insecurity of the times, due perhaps to wars, when money was hastily concealed in the ground for safe-keeping, and the owner either failed to claim it, or was unable to find it when the danger had passed. A jar of coins deliberately hidden in time of peace would give its possessor a feeling of security, in the lack of banks and safe-deposit vaults; but the secret, known only to the owner, was often lost with his death. Another conscious deposit of treasure was that of burying valuables with the dead, as evidenced by the exhumations made by Schliemann at Mycenae. Many coins have been lost in all ages by the destruction of cities or buildings, in the sacking of a town by an enemy, by a conflagration or an earthquake. Coins are consequently often found in the excavations of ruined towns by modern explorers. The sea has claimed much treasure, and only the smallest part of this is ever recovered. The super-



stitious rite, so widely prevalent, of putting a coin in the mouth of some departed friend as a sort of viaticum to "the boatman pale" who transported the disembodied spirit over the mysterious river of death, has preserved many valuable relics of ancient days, and the practice of placing current coins in the corner-stones of public buildings, or beneath the mast of a vessel to indicate the date of launching, are well-known examples of conscious or intentional deposits.

Aside from these various modes by which coins have come down to us after a sort of hibernation of longer or shorter periods, through the direct agency of man, there are many pieces which have been preserved by what seems almost the wanton act of a coin itself, leading us to appreciate "the total depravity of inanimate things," as for instance when we see a coin slip from our hands and roll away through a crack in the floor or a board walk, beyond recovery. Many such pieces have come to light when some old house has been demolished, and its hidden crevices laid bare. But to return to Boston Common; the recent excavations furnish an instance of hidden treasure unconsciously deposited by man, for these pieces rolled out one by one from the pocket of some one lying down to rest, and were lost for the time as surely as if they had been purposely buried. The coins found were of various dates, from 1779 to 1897, many of them being the old Cents of our fathers, struck between 1800 and 1852, and quite a number of foreign coins as well, were exhumed.

H. W.

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### MARIA THERESA THALERS.

THE coins commonly known as Maria Theresa Thalers, which have been struck by Austria for a century and a quarter without change of type, and all having the date of 1780, have occasionally been mentioned in the *Journal*. They form a class by themselves, and seem to have no parallel. They are "commercial money," so-called, not in general use in the Empire, but having a very wide circulation, especially in Eastern Africa. Their weight is a trifle over twenty-eight grains, and their value, if silver were at par, would be almost identical with the United States Dollar. The young collector who finds a coin which by its date appears to have been struck one hundred and twenty years ago, and yet is in fine or perhaps uncirculated condition, might very naturally think he had secured a prize; but how rare these Maria Theresa Thalers actually are is revealed by the report of the Austro-Hungarian Mint, which shows that there were coined in 1904, 449,900 pieces; in 1905, 285,000; in 1906, 924,900; in 1907, 10,399,965, and in 1908, 3,228,100. The number struck in 1909 we have not learned, nor the reason for the surprising demand for them in 1907. They are known abroad as "Levant Thalers," and by a law passed in August, 1892, it was ordained that they should continue to bear, as at first, the portrait of the "Empress of glorious memory," and their original date.

R.



## TSI MOH KNIFE COINS.—SMALL SERIES.

THE practice of using in barter any metallic tool or implement of convenient size dates from remote antiquity: it is to this practice that we owe the origin of the representative cast money of China, among which are the Knife Coins. The ring, at the end of the handle, was added later for convenience in carrying. The date of the introduction of the Knife currency is a matter for speculation, since no two opinions, either native or foreign, seem to agree. Some pieces are said to have been issued as early as 1985 B. C.,<sup>1</sup> but we can not be far wrong if we attribute them to the period between the Seventh and Second century before the Christian era, most authorities agreeing that it was at this latter epoch that they became obsolete.

Of all the Knife coins of the ancient cities of the Shangtung peninsula and conterminous regions, those issued for Tsi Moh<sup>2</sup> afford the most interesting study. It is the only instance where two different sizes of the same shape were made, since both large and small issues appear to have been in circulation until at least as early as 279 B. C.<sup>3</sup> The larger sort is comparatively well known, both from books and by specimens found in collections; but, with the probable exception of Lacouperie, no foreign author makes any mention of the smaller series.

Most European writers include in their works only the coins comprised in their own collection or those of which they have seen specimens. The failure to include any of the smaller Tsi Moh Knife coins is not surprising, since these exceedingly rare pieces are seldom found outside the pages of Chinese numismatic books; probably not more than three genuine specimens could be found in collections.

The obverse of the larger sort is taken up by an inscription, composed of six archaic characters, which occupies the entire blade of the knife, as illustrated in Plate 20, Fig. 1. The three symbols in a similar position on the reverse are the same as those found on all large Knife coins of other cities of China. Two of these symbols<sup>4</sup> remain always the same, while the third alone is changed, which serves to differentiate the various issues. In two cases, the third character represents one of the other marts<sup>5</sup> with which Tsi Moh was associated.<sup>6</sup>

1 It is claimed that at this period the great Emperor Yü cast metallic money for the relief of the people.

2 An important trading place in the ancient State of Tsi. It was situated near the Lao Shan, on the North-east of the Gulf of Kiao Tchou, in the Southeast of the Shantung peninsula.

3 It was in this year that the city was conquered

by the northern State of Ye, during the period of the Civil Wars.

4 "San" (三) three and "erh" (十) ten, *i. e.* "30."

5 Kai Fung (開封) and An Yang (安陽).

6 Monetary unions were not limited to Tsi Moh with Kai Fung and An Yang. Some twenty associated leagues are recognized by Chinese numismatists.

As the large Knife coins of this city are referred to as a means of comparison, it will serve no useful purpose to describe here their many known varieties. The smaller sorts have on the obverse a similar legend, but *abbreviated*, one of the characters<sup>7</sup> having been omitted, — an instructive circumstance to which I shall allude further on. The omission of this character in the legend of the smaller series, — a most important factor for the elucidation of these coins, — seems to have entirely escaped the notice of Lacouperie.<sup>8</sup> Since he was more of a Sinologue than a trained Chinese numismatist, this oversight may be easily accounted for. Most probably he never examined a genuine specimen, for the British Museum collection (which formed the basis for this catalogue) so rich in most series of the large Knife coins, has, I believe, no specimen of this issue.

The variants of the obverse of the smaller sorts are unimportant. The curious formation of the second character<sup>9</sup> is common to all the illustrations of the coins of this series and is found, as well, in all the specimens I have been able to examine. It is to the reverse, therefore, that we must look for the different varieties.

Before proceeding to enumerate the various issues, I would like to draw attention to a distinct and significant departure from all other large Knife coins of this same shape, namely, a single variable character on the reverse in place of the customary three, a peculiarity which, in view of the numerical device of the two omitted symbols (see note 4), I at first thought would give me a positive and conclusive clue in determining its value.

While genuine specimens are exceedingly rare, there is on the other hand, hardly a native treatise on Chinese numismatics, with any pretension to completeness, which does not illustrate several varieties. None venture, however, to give any information concerning them, and we are left in complete darkness as to their date, value and object.

It is with the hope of throwing some light on this subject thus far so little known, that I have been induced to record the results of my researches. The conclusions reached are by no means decisive, but they may help some future investigator to unravel the obscure origin and purpose of this most interesting series of small Knife coins.
















I have been able to distinguish some sixteen distinct varieties, principally chosen from the illustrations found in the most important Chinese and Japanese numismatic works which I have been able to consult, as follows: —

<sup>7</sup> Tchi (之).

<sup>8</sup> "Catalogue of Chinese Coins," p. 219, "A currency of the same shape and device, but of smaller

size, was issued. The obverse is similar to the preceding series. . . ." (Tsi Moh Knife coins, large sorts.)

<sup>9</sup> "Moh" (墨).

1		去	Kiu.	To depart.	9		一	Yh.	One.
2		𣎵	Tch'eh.	Sprout.	10		六	Luh.	Six.
3		工	Kung.	Work.	11		九	Kiu.	Nine.
4		氏	She.	Family.	12		八	Pah.	Eight.
5		𠂇	Hwa.	Exchange.	13		七	Ts'ih.	Seven.
6		上	Shang.	High.	14		十	Shih.	Ten.
7		上	do.	do.	15		大	Ta.	Great.
8		日	Jih.	Sun.	16			(Swastika).	

[These variable characters on the reverse probably form a serial symbol or number for each issue; in some cases, however, the characters may be the distinctive marks of the persons issuing them.]

Of the above, thirteen are mentioned by Lacouperie, Nos. 11, 15 and 16 being new additions evidently unknown to him.<sup>10</sup>

The compiler of the "Catalogue of Chinese Coins" appears to have had access only to the national collection at the British Museum, and as that collection is far from complete, and even falls short of being representative in its full sense, the work results in a painstaking compilation and erudite translation of the numerous native treatises consulted by him. Under these circumstances, it is not to be expected that the list should be as complete as would have been the case had he come in contact with advanced collectors of Chinese coins, who would, undoubtedly, have placed at his disposal their store of numismatic knowledge, specimens and library. As it is, the list has remained until now the most extensive ever presented by any numismatic author, Chinese writers not excepted.

I am at variance with the interpretation given by Lacouperie to No. 13 in my list.<sup>11</sup> He would no doubt have arrived at the same conclusion, had he been aware of the existence of No. 11.

There is also a variety mentioned in a well known but rare Chinese work,<sup>12</sup> represented with innumerable scallop or half-moon marks covering the entire surface of the reverse. As these marks may have been added afterwards, I have preferred not to include it among the original issues. I

<sup>10</sup> I give as references the following Chinese works: 金石索 mentions Nos. 11 and 15, while 泉布統誌 makes mention of No. 16, in my list.

<sup>11</sup> Lacouperie translates this as "Nine," a conclusion quite indefensible from a palaeographic standpoint.

<sup>12</sup> The Chin Shih So (金石索), published in 1822.





Fig. 3.  
Reverse, Small Knife Coin.

節  
Tsi

墨  
Moh

卩  
Yh

之  
Tchi

去  
Kiu

化  
Hwa

*i. e.* Cur-  
rency of  
Tsi Moh  
City.

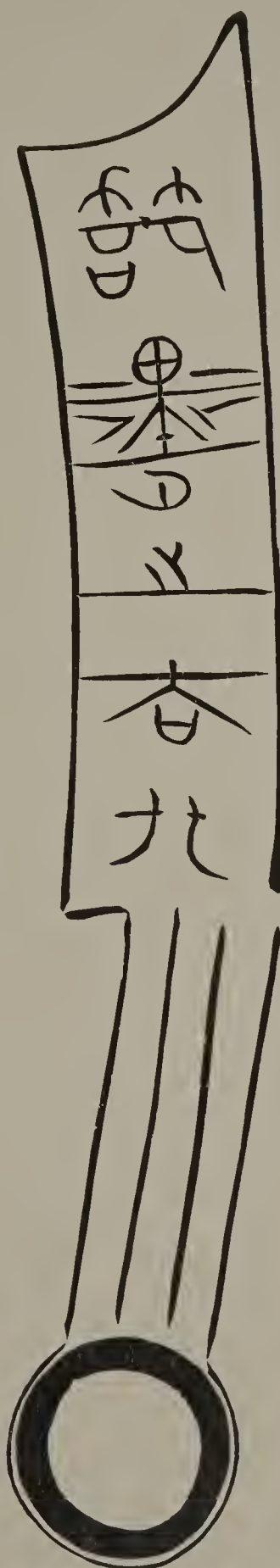


Fig. 1.  
Obverse, Large Knife Coin.

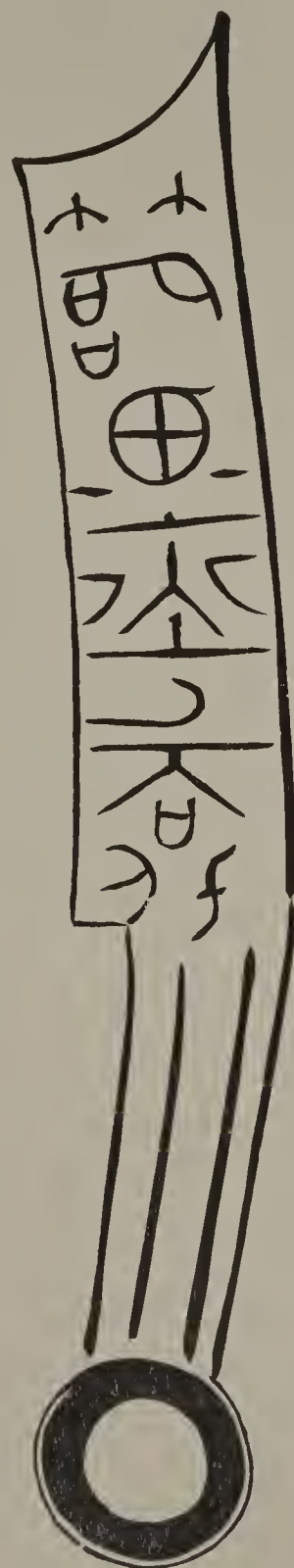


Fig. 2.  
Obverse, Small Knife Coin.

TSI MOH KNIFE COINS.



would like to add to the above list a rare and unpublished variety from my own collection, which has served for the illustrations of Figs. 2 and 3.<sup>13</sup>

But if native numismatic works are almost profuse in picturing specimens, we can learn nothing more from them than what can be gathered from the illustrations: it remains for us to study the coins themselves, and see what information can be derived from the examination of actual examples. Compared with the larger Knife coins of this same city, the smaller sorts (Plate 20, Figs. 2 and 3) differ in the following particulars:—

- (a) The size is smaller and consequently the weight is less.
- (b) The inscription on the obverse is reduced from six to five characters.
- (c) There is only a single variable symbol on the reverse, instead of the customary three.

We must not forget that the metal and shape, in both cases, are the same, while the workmanship is certainly inferior in the smaller issues.

The most striking differences would be in the size and weight, but they are at the same time the most difficult to account for. The reduced inscription on the obverse can be satisfactorily explained, while the single and variable symbol on the reverse, unaccompanied as it is by any numerical characters, must assuredly have some significance, which is not apparent at first sight. After giving my careful attention to the above points, I am tempted to propose for consideration the following theories, either of which might be possible, and, if satisfactorily established, would account for the issue of this series of smaller Knife coins.

I. Was it an issue intended for use as a lower denomination, and if so, in what proportion to the larger coins?

II. Was it an issue previous, contemporary or later than the larger coin, but of the same value?

III. Was it a contemporaneous counterfeit issue of the larger coin?

I. The diminution in size and weight<sup>14</sup> are strong factors in support of the first theory. The omission of the two numerical characters on the reverse, hardly due to mere caprice, also inclines me to this solution, but we must look for further evidence, to determine its value.

After considering the value of "30" attributed to the larger coins, as indicated by the two numerals on the reverse (see note 4), the first thought was that the smaller pieces represented one-third of the larger ones with a corresponding value of "10." But I judge that in that event the symbol for

<sup>13</sup> The symbol on the reverse is probably "Hwa" (化) Exchange, similar, but differently written from that of No. 5 in my list.

<sup>14</sup> The larger Knife coins of Tsi Moh have an average length of 18 centimetres. The specimen in my

collection of the smaller issue measures but 15½ centimetres, and weighs 42 grammes, while the larger Knife coins of this series have an average weight of 54 grammes.



this numeral would be inscribed on the reverse, in the same manner as on the larger coins. I do not consider that any abbreviation is possible here, a point which will be fully discussed further on. Furthermore, the weight would then be about one-third of that of the heavier coin, but this proportion, at least in the case of the specimen in my own collection, is by no means established.<sup>15</sup> Were I acquainted with the weights of the other known specimens of this small issue, more conclusive evidence might be available, but for the present, I am unfortunately limited to the single example described. We cannot rely on this alone, especially when corrosion plays such an important part as it does on ancient Chinese coins.

II. The reducing of the legends on some of the other Knife coins of China<sup>16</sup> was resorted to only in subsequent issues of the same coin. The extended explanatory inscription on the original issue was of no further use when once the "currency" purpose of the coin was established, and these inscriptions were consequently condensed, usually by omitting one character. As the character omitted (see note 7) in the inscription of the smaller series of Tsi Moh Knife coins is the same as in the cases cited above, I have concluded that this smaller series was issued subsequently to the larger coins, which, judging by the extended explanatory legend, was undoubtedly the original or first issue.

The argument above cannot be fully relied on to explain the reduced inscription on the reverse, for the following reasons:—The character omitted in the inscription of the obverse becomes superfluous when once the currency system is established, but that indicating the value is an imperative necessity to show its worth. That the latter character was so regarded is evident from the fact that the value inscription on the reverse of the other Knife coins of this same shape, is in no case abbreviated.

The practice of decreasing the weight and size of a coin in subsequent issues<sup>17</sup> was mainly resorted to when coinage became an official prerogative<sup>18</sup> and need not be considered here, being of no special importance in this discussion.

III. The inferior workmanship and rude formation of the characters composing the inscriptions on the smaller Knife coins we are studying are perhaps the only indications which tend to show that these pieces may have been contemporaneous counterfeits of the larger coins. But if they were intended to be passed as originals, they would have been more faithful replicas. The value inscription on the reverse, in particular, would not have been en-

<sup>15</sup> The proportion in this case is approximately three to four, or three-fourths of the heavier coin.

<sup>16</sup> The T'si Tchi Kui Hwa (齊之去化) inscription on the large Knife coins of T'si, were later reduced to T'si Tchi Hwa ("Currency of T'si").

<sup>17</sup> This is also noticeable, to a very great extent, in the Japanese early copper coins.

<sup>18</sup> In the year 135 B. C., free coinage was forbidden and demonetized in ancient China.

tirely omitted in the counterfeit coin; while the diminution in size and shortness of weight would at once have aroused suspicion. As all the other contemporaneous Knife coins current about this period maintained, with a certain amount of fidelity, the same size, if not the same weight, a coin of such reduced dimensions would have immediately attracted attention.

By the above process of elimination I have come to the conclusion that the smaller Knife coins issued for Tsi Moh city, form a distinct and separate issue from the larger, although both have a similar shape: that the issue was of a later period, and, possibly, of a different value, but, in the absence of more information, both historical and numismatical, I am unable to advance any further.

*Yokohama, August, 1910.*

H. A. RAMSDEN.

### THE INTERNATIONAL NUMISMATIC CONGRESS.

THE International Congress on Numismatics and Contemporaneous Medallistic Art, which has been anticipated with such a lively and wide-spread interest by the lovers of the science wherever dispersed, assembled at Brussels in the last week in June, in the Palais des Académies, where three large halls were placed at its disposal. The sessions were opened on the 26th of June and closed on the 29th, and whether in the large number of delegates from various countries who were in attendance, the learning and scholarship of the eminent numismatists who took part in the proceedings, or the interest and importance of the numerous papers submitted for discussion, this Congress was far in advance of those which have preceded it.

The first of these International assemblies was held at Brussels in 1891, at the call of the Royal Numismatic Society of Belgium; the second at Paris, nine years later, on the invitation of the Numismatic Society of France, and this, the third, at Brussels, met under the auspices of the Belgian Society.<sup>1</sup> More than five hundred numismatists, including various Museums, Libraries and official commissions, indicated their approval of the proposed Congress. Of these, as might be supposed, the largest number (168) responses came from Belgium; France sent 55, Italy 39, Holland 35, Hungary 31, Germany 28, Switzerland 26, Austria 22, the United States 20, England 14, while Japan, Turkey, Greece, Sweden, Portugal, Spain, and other countries, twenty-five in all, expressed their sympathy with the plan, showing the cosmopolitan character of the Congress. About two hundred were present at the sessions. The interest of the Royal Government was shown by the participation of the Minister of Foreign Affairs, and by the graceful address of Baron Descamps,

<sup>1</sup> The *Société Hollandaise-Belge des Amis de la Médaille d'Art* joined in the invitation to the Congress, and cordially coöperated with the Royal Numismatic Society both in the preliminary arrangements and throughout the week.



Minister of Science and Arts, who was temporary Chairman at the opening, and was assisted by M. Beco, Governor of Brabant.

The Congress was organized by the election of M. Ernest Babelon, of the Institute of France, Professor in the College of France and Director of the Cabinet of Medals at Paris, as President, with M. Ch. Buls, long the President of the *Société Hollandaise-Belge des Amis de la Médaille d'Art*, as his Assistant, and ten Vice-Presidents, among whom Mr. Archer M. Huntington, President of The American Numismatic Society was one. Messrs. Em. de Breyne and Victor Tourneur were appointed Secretaries, and M. A. Michaux Treasurer. The Congress was divided into sections, one of Numismatics, of which Dr. Haeberlin of Germany, Dr. Kubitschek of Austria, Lord Grantley of England, and M. J. Adrien Blanchet of France, were Honorary Presidents, and the other, a Medallion section, of which Professor R. Bosselt of Germany, Mr. Victor D. Brenner of New York, M. Tasset of France, and M. E. Lindberg of Sweden, were the Honorary Presidents. On assuming the chair M. Babelon made an admirable address in which he traced the important place which Belgium has taken in numismatic history, especially referring to the labors of Goltzius, whose first books on the science were published at Bruges in 1557, and at Antwerp in 1562, and to the splendid work of the Royal Society of the kingdom, which has sustained for nearly seventy years without interruption, its *Revue de Numismatique*. His speech was frequently interrupted by the applause of his hearers.

After a banquet at the Taverne Royale, the Congress proceeded to the exhibition of the Belgian Mint at the Exposition Universelle. Their visit had hardly been completed when the disastrous fire in another part of the grounds broke out. In the evening there was a brilliant reception given to the delegates in the famous Town Hall, where they were welcomed by the Burgo-master of the city, M. Max, and other officials.

Monday, June 27, consideration of the papers presented to the Congress began. In anticipation of the discussions, arrangements had been made to inform the delegates, in advance of the meeting, of the subjects to be considered. Four pamphlets, containing in all 540 pages, had been printed and sent to those who it was hoped might be present, so that full information was at hand. It would be impossible in the limited space available, to refer to the essays at any length; it will be sufficient to say that more than fifty papers, from the most eminent numismatists of the day, came before the Congress, nearly all of them in print, as mentioned. M. Babelon had a scholarly essay on an early undescribed stater of Ionia; M. J. de Foville, one on Medallion art in France during the last quarter of a century; Mr. L. Forrer wrote on English modern medals; M. Blanchet on Barbarous coins with the names and



types of the Roman Emperors Tetricus ; M. Latischeff on The medallic art of Russia ; M. DeWitte on Monetary conventions in the ancient Belgian Provinces : from American numismatists there was received an excellent sketch of the progress of the medallic art in the United States, by Victor D. Brenner, and Dr. Storer contributed two papers, one on the Medals of Charlotte Augusta, Princess of Belgium, and another on the Medals of Linnaeus.

Among the recommendations of the Congress were the substitution in French works of the word *droit* for *avers* (obverse) ; to allow greater liberty to the Directors of Museums and national collections in the purchase of coin-finds, and in the disposition of duplicates ; the adoption of a mode of indicating the position of legends on medals, by a system of dividing the circle into quadrants and degrees, etc. ; more attention to the formation of collections of contemporaneous medals in Museums, and the desirability of a display of medals separately from other works of art, in future International Expositions ; advocating the formation of societies of lovers of medallic art, with other resolutions relating to sigillography and a closer relation between numismatic and historical societies. The farewell address was made by M. Buls, in which he congratulated the two Societies who had coöperated in calling the Congress on the success which had attended their efforts, and expressed their pleasure at meeting the delegates and their regret at parting.

One of the most pleasant events which marked the close of the Congress was an offer by some of its members to present the President, M. Babelon, with a medal bearing his portrait, which should be commemorative of the occasion. A generous rivalry between the *Société Hollandaise-Belge des Amis de la Médaille d'Art*, and The American Numismatic Society resulted in a commission given to M. Godefroid Devreese of Belgium, and M. Bosselt of Dusseldorf to prepare the dies for such a medal. M. Devreese is an ardent advocate of engraving medallic dies by the mechanical reduction of the artist's design, while M. Bosselt prefers to have the device engraved by the artist directly upon the steel. The obverse of the proposed medal will be prepared by one of these gentlemen, and the reverse by the other, which will afford an admirable opportunity to compare the two methods. The completion of this medal, the cost of which is to be met by the liberality of Mr. Archer M. Huntington, one of the Governors of The American Numismatic Society, jointly with members of the Holland-Belgian Society of Lovers of the Medallic Art, will be a well-deserved tribute to one of the most distinguished numismatists of our day, and its completion will be awaited with great interest.

The hospitality shown to the visiting delegates, and the efforts made for their entertainment, with visits to the Mint, the Royal Library cabinets of medals, and other places of special interest, left nothing to be desired. M.

# THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

(Continued from Vol. XLIV, p. 134.)

## XII. AUSTRIA (continued). B. 2. *Hospitals.*

Buda-Pest. Foundling Hospital. 1869.

2653. *Obverse.* Crowned armorial shield. Inscription: AZ EMBERISEC UDVE  
LEGYEN VELUNK. Exergue: 1869.


*Reverse.* (Three rosettes) | CZELJA | ELHAGYATOTT | GYERMEKEK MEG | MENTIESE  
ES AZ | ERENY | JAVARA | VALO- | FENNTARTASA | \* EMLEK AZ ORSZACOS | LELENCZ  
HAZRA \*

Brass, tin. 20. 31mm. Edges beaded, rim milled. In the Boston collection.

Do. Military Hospital. 1711-1740.

2654. *Obverse.* Crowned double-headed eagle. Upon breast a heart-shaped  
shield, bearing: C(ARL). VI

*Reverse.* Within crossed laurel branches tied by ribbon: 4 (Kreuzer)

 Copper. 17. 26mm. Neumann, Bek. Kupfermünzen, No. 171. In the Gov-  
ernment collection.

2655. As preceding, save upon reverse: 2

Copper. 14. 21mm. Edges milled. *Ibid.*, No. 170. In the Government and  
Boston collections.

2656. As preceding, save upon reverse: 1

Copper. 12. 18mm. *Ibid.*, No. 169. In the Government and Boston collections.

2657. As preceding, save upon reverse:  $\frac{1}{2}$

2658. *Obverse.* As preceding.

*Reverse.* Within laurel branches: PESTIEN | SIS. | XENODOCHII | MONETA | MILI-  
TARIS. Within a scroll: 3

Copper. 14. 21mm. *Ibid.*, No. 172.

2659. *Obverse.* As preceding.

*Reverse.* Also, save: PESTIEN= | SIS and MILITA | RIS Above, a heart-shaped  
shield surmounted by 1 between palm leaves.

Copper. 12. 18mm. *Ibid.*, No. 168. In the Government collection.

2660. *Obverse.* As preceding.

*Reverse.* PESTIEN | SIS | XEN : MON : MIL : Beneath, between palm leaves, a heart-  
shaped shield, upon which: 2 over a theta (probably the sign for two-thirds of a Kreuzer ;  
the theta has downward dash at tip.)

Copper. 10. 16mm. *Ibid.*, No. 167. In the Government collection.

Budweis.

2661. *Obverse.* A shield bearing three towers with flags above a wall. Above  
and at sides, scrolls. In front, below, an angel, erect, with sword and coat of arms.

*Reverse.* STADT | BUDWEISER | SPITAL : | PFRINDLER | (rosette)

Brass. 28. 44mm. Edges cabled. Donebauer, p. 462, pl. LXVII, No. 4160 ;  
Boehm. Privat-Münzen, p. 779, No. 760.

Eger.

2662. *Obverse.* Within circle, laurel and oak branches, crossed with square, rule,  
and compasses. Beneath, in minute letters: ALEX. QVINTUS Inscription: MAURER  
(masons) — KRANKEN — UNTERSTUETZUNGS — VEREIN Exergue, between stars: EGER

*Reverse.* Armorial shield. Beneath: GEGRUENDET DEN 23 MAI 1880

Silver. 22. 35mm. With loop. In the Boston collection.

Feldhof. Insane Hospital (Irrenanstalt).

2663. Unger Cat., Vienna, 26 Apr., 1897, No. 4659.

Kierling. Do. Do.

2664. *Obverse.* Within circle: 10 (Kreuzer) Inscription: N(IEDER) OE(STER-REICH) LANDES — IRRENANSTALT | · KIERLING — GUGGING ·

*Reverse.* Similar.

Silver. 14. 22mm. In the Boston collection.

2665. As preceding, save: 4

Brass. 13. 20mm. In the Boston collection.

2666. As preceding, save: 1

Brass. 11. 17mm. In the Boston collection.

Klosterneuburg. Do. Do.

2667. *Obverse.* Within beaded circle: 10 Inscription: IRRENANSTALT | \* KLOSTERNEUBURG \*

*Reverse.* 10

Brass. 13. 20mm. Edges milled. In the Boston collection.

2668. As preceding, save upon both obverse and reverse: 1

Nickel. 11. 17mm. Edges milled. In the Boston collection.

Meran. See later.

Prague. Institute for the Blind.

2669. *Obverse.* An angel leading with right hand a blind child points with left to an irradiated cloud. Beneath: J. W. F. Inscription: DER HERR BEFEHL DEN ENGEL DICH ZU SCHUETZEN Exergue: INSTITUT ZU PRAG | 1808

*Reverse.* DER | BLINDEN LICHT: | RELIGION | UND | TUGEND

Silver, bronze. 32. 51mm. Donebauer, No. 4847; Boehm. Privat-Münzen, p. 811, No. 942.

2670. *Obverse.* The chapel of the asylum. Beneath: FUNDAMENTA PONI CURAVIT AUG · CAESAR | ET REX FERDINANDUS V · PER AUG · FRATREM | FRANCIS · CUM CAROL · ARCHID · AUST · 18 SEPT | 1836 · RECEPTACULI AUCTOR FUIT ANNO 1832 | ALOYS KLAR IN UNIV. PRAG · DOCT · & PROF · | CUM UXORE ROSINA SCHOEN | — AEDEM DOMUMQUE ARCHITECTO | W. KULHAUCK EXSTRUXIT | J · A · KRANER Legend: SANCTA EST DOMUS TUA DOMINE

*Reverse.* SUB AUSPICIIS | AUG · AUST · ARCHIDUCIS | STEPHANI VICTORIS | BOHEMIAE PROREGIS | AEDES | S · RAPHAELIS ARCHANGELI | COECORUM ADULTORUM APTIS OPERIS | SUSTENTANDOR · RECEPTACULO ADJUNC | TA SACRIS INAUGURATUR BENEDICEN= | TE WENC · WACLAWICEK S · MET · ECCL · | DEC · INSTITUTI ANTISTITE COLLEGA | DIE IX · OCTOB · MDCCCXLIV · | INSTIT. PROTECTORE CAR · COM · CHOTEK | DOMUM | PULCHRUM PATRIS HAEREDIVM | PAULO ALD · KLAR CURANTE ADLECTIS | PRAETER JAM NOMINATUM CURAE | SOCIIS MATRE ROSINA, UXORE CAR · | E COM · WRATISLAW DE MISTROW · | CAR · COM · CHOTEK DE ELTZ. | FEL · SHERL ·

Silver, bronze. 22. 35mm. Upon the construction of St. Raphael's Chapel at the Blind Institute. Donebauer, p. 568, No. 4868. In the Boston collection.

See also Klar, No. 2590, under Personals.

Newport, R. I.

HORATIO R. STORER.

[To be continued.]



## THREE JAPANESE MEDALS.

OUR readers are familiar enough with the style and treatment of medals made in this country and in Europe, and have become accustomed to certain methods and canons regarding their design and execution. The majority of medals bear either a portrait, a pictorial scheme, a design more or less appropriate to the subject, such as heraldic arms, an animal, a building, a ship, or some other typical device; or an inscription. In other words there are certain fixed precedents that are followed in the production of a medal, determined by the artistic standpoint of the designer. We all realize that there are restrictions as to what may be placed upon a medal, and that the whole range of the metal workers' art cannot be included. The designs employed by a silversmith, or a metal-chaser are not necessarily appropriate for a medallic die-cutter or designer.

We are familiar also with the art which the Chinese and Japanese employ in their metal work, and the type of their many-centuries-old coinage with its unvarying insistence of outer and inner rims and four ideographic characters, as well as with their more modern coinage based upon Occidental ideas, but nevertheless employing their own peculiar conceptions and artistic symbolisms. Their medals of former days show the same tendencies as their coins; in fact, we of the West often find it hard to differentiate one from the other. Of their more recent medals we know but little, possibly because of lack of exploitation and the comparatively small number produced. To Japan alone we must look for any evidence of the modern form of struck medallions as distinguished from the older method of casting.

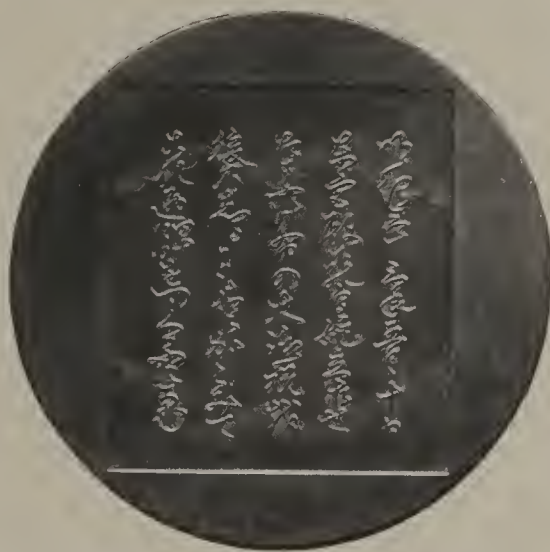
The three medals here described and illustrated (Plate 21) from specimens recently acquired by The American Numismatic Society, are good examples of the movement of modern Japanese art. While possibly strange and unconventional, in our conception of standards, they nevertheless carry out the true idea of the medallion. All three are official medals, struck at the Government mint at Osaka, having the uniform diameter of 55 millimetres, and are of bronze, finished with a soft, glossy surface of a rich, warm, brown color similar to many of those struck in Germany before the adoption of the dull finish and the use of the reducing machine.

## I. THE EMPEROR'S SILVER-WEDDING MEDAL.

Obverse, Two phenixes, or *Howo* birds, facing, holding in their bills chrysanthemums and wistaria, — the former being the flower of the family of the Emperor, and the latter that of the Empress. The tails of the two birds are peculiar, being made in the form known as the tendril design, probably derived from the fresh new shoots of the fern, and most likely intended to



I. SILVER WEDDING MEDAL OF THE EMPEROR AND EMPRESS.



II. WEDDING MEDAL OF THE CROWN PRINCE.



III. WAR MEDAL.

RECENT JAPANESE MEDALS.





signify Modesty and Tenderness. Above the two birds is the Governmental crest, the three and five *kiri* flower and leaf. Around the edge, repeated seventeen times, is a conventional design composed of the plum flower (six pellets), the bamboo (three leaves), and the pine (six needles). The plum signifies the strength of Japan, for in that country it is a hardy flower, blooming while the snow is yet on the ground; the bamboo represents the pliability of the Japanese character, and the pine typifies the endurance of that people.

Reverse, On a plain field is an inscription in nine perpendicular lines, written in seal characters in the Chinese style of composition. As Japanese grammatical construction is so entirely different from our own, it will be of interest to give first a verbatim translation in connection with the characters, which have been rewritten in the modern Japanese style, together with their pronunciation, and then its meaning as we would express it in our own language: —

明治	Mei ji	Meiji	於	Ni	with
二十七年	Ni ju hichi nen	27th year	群臣	Gunshin	his officials
三月	San gwatzu	3d month	等	Ra	[and] subjects
九日	Kakonaka	9th day.	感恩	Kanon	give thanks
天皇	Tenno	Emperor	不能措	Okuatawazu	extraordinary;
皇后	Kogo	Empress	同志	Do shi	congenial party
兩陛下	Ryohei ka	Both of Their Majesties'	相謀	Aihakari	to devise a plan
大婚	Tai kon	} 25th anniversary of wedding	製	Sei	made
二十五年	Nijugonen		此	Kono	this
之	No	of;	牌	Hi	medal,
祝典	Shukuten	Congratulations	以	Motte	brings
賜	Tamo	presenting,	行留	Todomu	will be certified
御宴	Gyoen	entertainment	欽賀	Kin ga	a great pleasure
芳醺	Hokan	collation	之	No	of
貳	Jisu	accompanied	惠	Makoto	thankful hearts.

The twenty-seventh year of Meiji<sup>1</sup> (1894), March ninth. Issued in commemoration of the twenty-fifth anniversary of the wedding of their Majesties, the Emperor and Empress, who were the recipients of many congratulations from their officials and subjects at a brilliant reception held on that occasion. All were impressed by the great kindness of the Emperor, and to commemorate this happy event it was decided to strike this medal as a token of their great devotion.

<sup>1</sup> The present imperial period.

The Emperor Mutsuhito married in 1869 the Princess Haruko, the third daughter of Prince Ichijo.

## II. THE CROWN PRINCE'S WEDDING MEDAL.

Obverse, In the centre are two fans, partly overlapping, the front one plain, and that in the rear decorated with the plum flower design and clouds; behind and partly over-hanging the fans are the family flowers of the imperial pair — the chrysanthemum and the wistaria, and behind the whole are two swirls of five and six cords. The foremost and smaller fan is that of the Princess, on the stick of which is the princely crest, the sixteen-petaled chrysanthemum, from which is suspended a spray of her wistaria. The other and larger fan is the Crown Prince's. Around the edge of the medal is a conventional design representing eight clouds. As the Japanese are superstitious regarding numbers, considering even numbers to be unlucky, I am at a loss to explain the even number of these clouds unless we consider them as being divided into two groups of three and five, the first three typifying the *sansai* (heaven, earth and man), and the five, *go-un*, or clouds of good augury.

Reverse, In a panel or *kakemono* form, an inscription on [golden] clouds written in five columns in the poetical running-hand, in the *Yamato wa-sun* style of composition. The inscription has been rewritten into the more common characters, with their pronunciation, etc., as the preceding; we give a verbatim translation, together with its English equivalent.

明治	Mei ji	Meiji	今日の	Kyo no	to-day
三十三年	San ju san nen	33d year	大御祝賀	Omi yuwai o	greatest con- gratulations
五月	Go gwatsu	5th month	後の	Nochi no	to our future [Ruler]:
十日	Ju nichi	10th day	志留しにふと	Shirushinimoto	as a memorial
東宮殿下	Togu den ka	Crown Prince	かゝこみて	Kashikomite	with courtesy
此	No	to	大光明の	Koreno	this
皇妃	Ko hi	Crown Princess	牌がつかはさる	Hi o tsu kuru ni nan.	medalis[struck] in honor of our Prince and Princess
立侍	Tatasase tamō	taking the high- est position as his wife			

The tenth of May of the thirty-third year of Meiji. This medal was struck as a memorial and token of congratulation to the Crown Prince and Crown Princess, who were this day married.

Prince Yoshihito, the eldest son of the Emperor, was born in 1879, and proclaimed Crown Prince in 1889; he married the Princess Sadako, fourth daughter of Prince Kujo.

## III. THE RUSSO-JAPANESE WAR MEDAL.

Obverse, A modern projectile for a large gun, behind which are draped two Japanese flags bearing the national device, a radiant sun: the fringed flag on the observer's right is that of the army, and the one on the left for the navy. In front and in the centre a wreath of laurel of purely Occidental character and conception, but tied with a bow of ribbon in Japanese style with long ends and angular turns. Around the edge is a border of conventional cherry blossoms, of which seven show at the top and five at the bottom; five others on each side are partially concealed by the flags. It may seem strange that cherry blossoms are employed on a war medal, but when one considers the significance of these flowers to the Japanese, it will be seen how appropriate is the device, for there the cherry bloom lasts but a day, and is then blown away by the winds. What symbol can better illustrate the fortunes of a soldier of the Crown—here to-day, gone to-morrow! No wonder these beautiful little blossoms have been called "The spirit of Japan."

Reverse, In the centre, enclosed in a circle of Chinese or Greek fret design, is an inscription in seal characters in five lines, as follows:—

明治	Mei ji	Meiji	凱旋	gwai sen	rejoicing, triumph
三十七八年	San ju hichi hachi nen	37-8 year	記念	Ki nen	memorial.
出役	Shutsu eki	mobilization, army			

Issued in commemoration of the triumph of the armies, Meiji 37-38 (1904-5).

Outside of this circle are five seal characters, thus:—

皇	Ko	Emperor	振	Furun	over others
威	Yi	influence	八域	Hachi iki	all over the world.

The power of the Emperor is universal.

Around the edge is a border of five-pointed stars for the army and anchors for the navy, each repeated forty-eight times.

It is interesting to note that these three medals, issued not over a dozen years apart, show three decidedly different phases of Japanese art. The Silver Wedding medal has many qualities of the best classical period, but from a purely artistic standpoint is marred by the addition of the flowers in the bills of the *Howo* birds. The Crown Prince's medal can be compared with our rococo style, while the War medal is certainly far from artistic from a Japanese view-point, introducing as it does, in a manner which one cannot but regard as incongruous, an Occidental alloy in what is otherwise a beautiful Oriental conception.

HOWLAND WOOD.



## THE STATUS OF PATTERN PIECES.

THE seizure of a number of Pattern Pieces by officers of the United States in March last, has caused considerable anxiety among the collectors of these interesting pieces. Inasmuch as the latest date on the patterns which the authorities claim were the property of the Government was 1883, while the earliest law forbidding the sale of these experimental issues was not enacted until 1887, the *Journal* has made no reference to the matter, believing that the officials of the Treasury Department, after an examination, would find that their action had been taken without a full knowledge of the case, and would order them to be returned. Up to the present time, so far as we are informed, this has not been done, and an action against Mr. J. W. Haseltine, who sold the patterns, is we believe still pending.

The history of the case, according to current reports, is briefly this:—In February, 1910, a parcel of Pattern pieces was sent by Mr. Haseltine, of Philadelphia, to Mr. James H. Manning, of Albany, N. Y., on approval. Before buying, he inquired of the Director of the Mint whether these were private property, and could be lawfully purchased. Mr. Haseltine is said to have a letter from the Director written in reply to Mr. Manning, in which it is claimed that these Patterns were still the property of the Government; whereupon Mr. Manning returned the pieces to Mr. Haseltine, and on March 24, the day they were delivered, they were seized by the Federal detectives. This is substantially the account of the affair as given in the "*Public Ledger*" of Philadelphia.

At the recent annual convention of the American Numismatic Association, a Resolution was offered and passed, expressing the hope that the Government, on a reconsideration of the case, would order their return. This Resolution is printed on another page of the *Journal*. In support of this Resolution, Mr. Adams addressed the Association, and his remarks are given below. The questions at issue are of more than ordinary importance to collectors, for it is well known that these experimental pieces are among the most eagerly sought of all the issues of the Mint. When we remember that their sale was permitted previously to the law of 1887 without objection or interference on the part of the Government, it is difficult to see on what grounds the authorities can base a claim to ownership of pieces struck twenty-seven years ago; it is also a well known fact that Pattern pieces have repeatedly been publicly sold in auctions of coins for many years, since the enactment of the statute cited, also without objection. It is evident that the sale was an established business, conducted under the auspices of the Mint, with prices fixed by its authorities. But not all the Patterns came directly from the Mint. The late Dr. Woodward, who frequently offered them in his sales, used to say that the Congressional Committees on Coinage were responsible for the appearance of quite a number of such pieces in the auction room or in the hands of collectors, and Mr. Adams confirms this. However this may be, the grounds on which the Government will attempt to defend its recent action, and the result, will be looked for by collectors of the Mint series with more than usual interest.

The case of Mr. Haseltine is the case of all numismatists, for this action by the Government authorities places in jeopardy their title to the possession of Pattern pieces representing a purchasing price of many thousand dollars, not to speak of the time and care taken in bringing them together. Even the title to the Pattern pieces now in the cabinets of this, our oldest and greatest society, is questioned by this action.

It is felt by those who have made a study of the Pattern series of the United States that if the Government authorities had been fully aware of the nature of these pieces, the manner of their issue, and the fact that some of them had been sold at the Mint

itself directly to collectors, their seizure would never have been made. For many years certain collectors have paid especial attention to the gathering of pattern and experimental pieces, and have bought them at open sales, which have been widely advertised and conducted in such a way that no one could possibly conceive that there was anything illegal in the buying or keeping of such pieces.

Pattern pieces embrace the most interesting of all the United States Mint issues, for they show not only the numerous adopted forms of the United States coinage, but also the many projected coinages, which for one reason or another were not adopted. These pieces range from the first patterns considered by the United States—the curious Mark, Quint, and Cent of Robert Morris, the financier of the American Revolution, dated 1783, and representing peculiar values, to the first of the half-dimes, dated 1792, or “disme,” as it is called, bearing on one side a portrait said to have been modeled after Martha Washington, and made from the private plate of George Washington, and distributed by the Father of His Country to his friends and colleagues, thus being the first United States official to give Pattern pieces a standing; and on to the curious cents of 1792, of various designs, submitted to those who had under consideration the first cent to be struck at the newly opened Mint at Philadelphia, when the coinage of the first minor coins was contemplated by our forefathers. All of these coins, strictly of the Pattern variety, are now held in high esteem by our collectors, through whose devotion to the series these curious examples have been preserved to us; then also the copper trial pieces of the first United States dollars of 1794, one showing the portrait of “Liberty” surrounded by thirteen stars, the other design omitting them. And then from that period down through all the years to the time when in 1887 or 1888 a law was passed which made it a misdemeanor to possess a Pattern piece of this country bearing a date subsequent to that year.

Collectors in their desire to own certain rare Pattern pieces have competed for them at the various sales until their enormous fictitious value has become widely known and has attracted much attention, and induced much adverse criticism by those who have not been acquainted with the facts concerning their production—who ask why it is that such extremely valuable coins have been permitted to escape from the Mint, without benefit to the Government. We will take the most recent of these instances as an example—the 1884 Trade dollar.

A year or so ago a number of 1884 Trade dollars were offered at private sale by a collector and brought very large premiums. The existence of the 1884 Trade dollar had been suspected by numismatists; but few, if any, collectors had actually seen a specimen up to last year. When the fact was clearly established that such coins did exist, and that they were in the possession of collectors, a good deal of criticism was engendered, and even the Mint came in for adverse comment regarding its so-called mismanagement.

Now all this criticism was based on ignorance of the facts, and if the persons who were responsible for it had referred to the report of the Director of the Mint for 1886 they would have found that the official report, printed and published for the use of anyone who desired a copy, showed that exactly 264 Trade dollars were struck in the year 1884. The sale of pieces not only was not prohibited by the Superintendents and



Directors of the Mint, but was actually encouraged. Correspondence can be shown between the Mint authorities and The American Numismatic Society in regard to devising the most advantageous plan for the disposal of Pattern pieces to individuals and societies, the result of which was that the Mint, under Dr. Linderman, sold such pieces to anyone who applied for them at a minimum price of \$3, even for those struck in base metals.

We will take the goloid metric patterns, dated 1879 and 1880. These pieces were ordered to be struck by the Congressional Coinage Committee, and any Congressman was entitled to a set at the cost price at the Mint, approximately \$6.50. To-day a proof 1879 gold stella alone commands a premium of \$100, and some of the rarer varieties are worth — to the collector — from \$500 up. It is the collector's desire to own these pieces that gives them value, and nothing else. The pieces are strictly experimental, made at the Mint to exploit a patented composition of gold, silver and copper, with weights and measurements based on the metric system, and issued under incontestable authority.

The Mint authorities were concerned only with the bullion value of these pieces, the bullion account being of vital importance, and even the Director of the Mint was compelled to pay the most trivial sum for Pattern pieces to be used for Governmental purposes, and this can be substantiated by a recorded charge of 70 cents against a Director of the Mint by the Coiner for the bullion value of a goloid dollar furnished by the Coiner to be used by the Director to show the Congressional Coinage Committee the style of the proposed coinage.

The Secretary of the United States Treasury at times has ordered sets of trial and experimental pieces to be used for various purposes. On October 22, 1863, a set of experimental pieces dated 1862 and 1863 was ordered by the Secretary of the Treasury to be given to Hon. George Opdyke, then Mayor of New York, which embraced half and quarter dollars in silver, and the series of gold coins struck in copper, all bearing the legend "In God We Trust," which was not adopted on the gold coins until 1866.

On December 28, 1877, the Acting Secretary of the Treasury authorized the production of the goloid series of pieces for the Congressional Coinage Committee, the value of the pieces to be reimbursed to the Mint.

On May 13, 1868, the Secretary of the Treasury authorized the striking at the Mint of four sets of the coinage of the United States, embracing all denominations from one cent to \$20, in aluminum, the Secretary bearing only the expense of the material.

It will thus be seen that there is no lack of instances to show that the making and issue from the Mint of Pattern and experimental and trial pieces in the regular and other metals was not an unusual thing, and was openly countenanced by the highest officials in the Treasury Department.

The question of the right of collectors to hold Pattern coins was raised at the sale of Dr. Linderman's collection in 1887, and the disposal of these pieces was temporarily stopped by the Government authorities. In 1888 the sale was permitted to proceed, with the omission of several unimportant lots. The fact that the matter of Pattern pieces had come to the attention of the Government, and had been passed upon, was regarded by collectors as giving proper title to the possession of all such pieces as were disposed of at that time, and this encouraged collectors to renew their interest in



the series, which has met no opposition from the Government from that day to this, although scores of sales have been held and Pattern pieces have been exploited and illustrated in the most striking manner.

If it were not for the interest taken by the collectors in the series there would not be preserved to-day a complete record of all the projected coinages of this country, which are not only interesting from historical association, but are extremely valuable for reference as a metallic record of the coin issues of the United States.

It is to be hoped that the Government authorities will not only recognize the right of collectors to possess Pattern pieces of all dates subsequent to 1908, but that it will take steps to secure them in possession of the pieces which they have bought in good faith and with entire innocence of any intention to possess property illegally, but actuated solely by a desire to own a metallic record of the National Coinage, and that it will also provide means by which collectors may in the future acquire at reasonable expense further additions to their pattern series, and that specimens of all future Patterns will be placed on sale at the Mint together with the proof sets, and to be governed by similar regulations.

#### CENTENNIAL MEDAL OF THE SOCIETA DI MINERVA OF TRIESTE.

By the thoughtful courtesy of Conte Francesco Sordina, of Trieste, Austria, The American Numismatic Society's cabinet has received the gift of a proof impression in bronze of the Centennial Medal of the Societa di Minerva of that city, an engraving of which appears in this issue of the *Journal*. (Plate 21.) In the words of the donor, this medal is "a token of the sympathy which exists between Italy and the Great Republic." The Minerva Society was founded on New-Year's Day, 1810, by the eminent scholar and historian Domenico Rossetti, and its aim has been to unite the learned societies of Trieste in an endeavor to maintain and uphold the best traditions of the literary and scientific culture of the Italian people. The dies of this fine medal were engraved by Stefano Johnson, of Milan, after designs by Cavaliere Giovanni Marin, of Trieste, a well-known sculptor of that city.

The obverse has a draped figure of Minerva seated at the left and holding a sprig of olive in her right hand; on a panel of her sedilla is a group of artisans at work, partly concealed by a palm-branch; advancing from the right is the Emperor Napoleon, in uniform, who offers her a scroll inscribed STATUTO | DELIA | SOCIETA | DI | MINERVA | TRIESTE. Behind him, at the right, is a group of three of his Generals, Murat, Bessieres, Duke of Istria, and Duroc, Duke of Friuli, typifying Provinces endeared to the citizens of Trieste by many ties of kinship and language. In the background, between the figures and the goddess, rises the famous Villa Murat, where the widow of the King of Naples resided until 1827, and where her sister Eliza Bacciochi died in 1820. In the exergue is the date \* M D C C C X \* with the name of the engraver near the edge on the left and that of the designer at the right, in very small letters.

Reverse, Within a close wreath of laurel is the inscription in ten lines: ALIA | SOCIETA DI MINERVA | NATA REGNANTE NAPOLEONE | DA UN SECOLO | BENEMERITA | DELLE SCIENZE E DELLE LETTERE | ITALIANE | OFFRONO I CITTADINI | TRIESTE | —

M C M X. [To the Minerva Society, founded in the reign of Napoleon, from the citizens of Trieste, after a century of successful service to science and letters, 1910.] The space outside the wreath is divided into four parts by eagles with expanded wings. In that on the right above, UNIVERSITA DI ZARA | SCUOLA D'ARTI E MESTIERI; in the next, FORMAZIONE DEL CATASTO | DISTRUZIONE DEL BRIGANTAGGIO. In the third, SCUOLA ITALIANE | CODICE NAPOLEONE, and in the fourth, EDILITA ROMANA | AMMINISTRAZIONE ROMANA.

These names of colleges, societies, — the University of Zara, the School of Arts and Trades, etc., — recall some of the chief benefits conferred on the Provinces by the brief but liberal reign of the French Government in Italy, especially in the formation of many Italian schools. Impressions in silver have been presented to the Princes of the houses of Bonaparte and Murat, to the Museum of Paris, to the Hotel des Invalides, and the museums of Ajaccio, Rome, Milan, Zara and Trieste. M.

The size of the medal is 44 American scale.

## PROCEEDINGS OF SOCIETIES.

### THE AMERICAN NUMISMATIC ASSOCIATION.

THE Annual Convention of the American Numismatic Association met in New York, September 5–10, last. The sessions on Tuesday and Wednesday were held in the building of The American Numismatic Society, and those of the following days at the Park Avenue Hotel. At the opening session, Mr. Bauman L. Belden, in an eloquent address, welcomed the delegates in behalf of the Society, calling special attention to the great progress of numismatic science in America, during the last few years, and a suitable response was made by Mr. D. Macon Webster, in behalf of the Association, after which Mr. Frank C. Higgins, President of the New York Numismatic Club, extended cordial greetings in their name. Dr. J. F. Henderson in his opening address reviewed the work of the Association for the year then closing, and outlined its future plans.

During the various sessions papers were read by Mr. J. de Lagerberg, on "Coins and Medals;" by Mr. Lyman H. Low, on "Numismatic Research;" by Mr. R. W. McLachlan, on "The First Paper Money," in which he quoted from the French Archives of Sept. 24, 1685, to show the precedence of Canada in such an issue in America; one read by Mr. Howland Wood, at a former Convention, on "A Scheme for a Uniform Standard of Classifying the Condition of Coins," together with all those named, is given in full in an attractive "Year Book," issued since the adjournment of the Convention. The Year Book also contains a descriptive list of the coins and medals brought for exhibition, together with the proceedings at the daily sessions and the several reports of the officers, showing that the affairs of the Association are in a flourishing condition. This is prefaced by a valuable history of the Association.

One of the most important actions of the Association was the adoption of the following Resolution concerning restrikes, which was advocated by Mr. Edgar H. Adams in a forcible address, which is given on another page:—





CENTENNIAL MEDAL  
SOCIETA DI MINERVA OF TRIESTE, 1910.





*Resolved*, That the American Numismatic Association, assembled in convention, September 5-10, 1910, deplores the recent action of the United States authorities in seizing and holding a number of pattern and experimental pieces belonging to Mr. J. W. Haseltine, of Philadelphia, and that the Association respectfully request the Government authorities to return the seized coins to their owner and establish title to all such similar coins, dated before 1908, now held in the possession of numismatists in all parts of the United States.

An interesting feature of the Convention was the presentation of a portrait of the late Dr. George F. Heath, the founder of the Association, on which occasion eulogistic tributes to his memory were given, and a Poem by Mr. A. G. Heaton, a former President, was read. The social side of the gathering was by no means neglected, and the hospitality of the New York Numismatic Club was everywhere evident. A "French Dinner" was held on Monday evening at the Cafe Martin; a "German Lunch" at the Kaiserhof Rathskeller on Tuesday, and a "Roman Dinner" at Colaizzi's Italian Restaurant in the evening of the same day; on Wednesday evening, a "Colonial Dinner" at Troeger's Hotel, with an illustrated lecture on "The Coin Cities of Sicily" by Mr. S. H. Chapman; on Thursday, the members enjoyed a "Spanish Lunch" at Varreno and Laidal's, and in the evening a "Chinese Dinner" at the Chinese Tuxedo tested the capacities of those who participated, while Mr. Frank C. Higgins gave an interesting address on Chinese numismatics. On Friday they sat down to an "Old English Dinner" after a visit to Whitehead and Hoag's establishment in Newark, where souvenir medals were struck and given to those present.

The officers elected for the ensuing year are Dr. J. M. Henderson, *President*; B. H. Saxton of Davenport, Iowa, *First*, and R. W. McLachlan of Montreal, *Second Vice-President*; George L. Tilden of Worcester, Mass., *General Secretary*; N. E. Converse of Worcester, Mass., *Treasurer*, and Ludger Gravel of Montreal, *Librarian*. The Board of Governors chosen included Messrs. H. O. Granberg, W. A. Ashbrook, J. de Lagerberg, Howland Wood and D. A. Williams.

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## A MARRIAGE MEDAL OF CHARLOTTE AUGUSTA.

IN his paper on the Medals of the Princess Charlotte Augusta, daughter of George IV of England, and wife of Leopold I, of Belgium, which was presented at the International Numismatic Congress in June last by Dr. Storer, he mentioned one of her Marriage Medals of which he had been unable to obtain a description (No. 5 in his list). Perhaps the following, which is No. 1436 in Leo Hamburger's Sale, to be held on the coming November 21 at Frankfort-on-the-Main, may be the missing piece, although Hamburger does not mention the name of the engraver, given by Dr. Storer on his undescribed example as Kempson of London.

Obverse, Bust of the Princess to right. No legend mentioned. Reverse, An inscription in seven lines: MARRIED | TO | H · S · H · PRINCE | LEOPOLD | OF | SAXE COBOURG | MAY 2 · 1816 Beneath are lilies and a sprig of roses. Silver. Size 22mm.

## VARIA.

## THE LEPERS' "MARKS."

SOME discussion having arisen at one of the meetings of the Royal Numismatic Society of Belgium, as to what were "The Leper's *Marks*," which are frequently mentioned in medieval times, M. Adrien-Blanchet has written to the *Revue Belge*, saying that "The question concerning the lepers' marks is not a numismatic one, but one of costume. We know, for example, by the *Costume de Hainaut*, that the lepers wore a special hat. At Mezières this hat was made of a gray cloth. At Castres, in 1355, lepers were obliged to wear a white cloth about their necks. On the subject see Ulysses Robert, in *Mémoires de la Société des Antiquaires de France*, XLIV (1888): pp. 146-153." This effectually disposes of the theory that the *marks* were coins or medallic badges of that time.

## A CURIOUS FIND IN WILLIAMSTOWN, MASS.

THE newspaper reporters have given us the following interesting item, under date of October 24, instant:—

## COIN MADE IN 1652 IS FOUND IN FIELD.

Cassius D. Phelps, a South Williamstown merchant, while plowing a field, found one of the rarest of American coins, a Massachusetts Pine Tree Shilling, for which he has refused \$300. It is one of the first coins which was minted in the Massachusetts Bay Colony and is dated 1652, thirty-two years after the landing of the Pilgrims at Plymouth. There are only two others like it in existence, and neither is as good a specimen as this one. One is owned by a Boston collector and cost him \$212, and the other is owned in Albany, and no price will be placed upon it.

Before accepting the reporter's estimate of its value and rarity it will be best to wait for a further description of the piece. From the price named, it has been suggested by a correspondent, that it is perhaps an impression of the so-called "Good Samaritan" piece, one of which, in the Parmalee collection, was sold in June, 1890, for \$210. As no "Pine-tree Shilling," so-called, has ever brought so high a price, the suggestion seems probable.

In this connection we may note that there is a good deal of uncertainty about the history of the "Good Samaritan shilling." Dr. Green, in the *Journal*—then one of its editors—VII (1870): p. 40, said that the original was "undoubtedly the work of some English apothecary, who without any special object in view, stamped the piece with his trade-mark. It is figured in Felt's Account of 'Massachusetts Currency,' (plate, p. 38)." The "Good Samaritan Shilling" attracted attention as early as 1767, when Thomas Hollis wrote about it to the Rev. Andrew Eliot, D. D., of Boston, and in his letter said: "Shilling, No. 10, MASATHVSETS in Pourtraiture of the good Samaritan. Over it FAC SIMILE No Reverse . . . . . If the shilling, No. 10 . . . . . can be procured for T. H. in fair, unrubbed, uncleaned condition, he will be glad of them at any price." To this Dr. Eliot replied: "The portraiture of the good Samaritan no one among us ever



heard of. I am persuaded that it was not a current coin ; but a medal struck on some particular occasion." It will be noted that the piece Hollis asked for, nearly a century before Wyatt, had "no reverse," and was a *fac simile* copy of an earlier issue.

In 1856 counterfeits of the piece appeared, and in a sale by Bangs, Merwin & Co., Sept. 24, 1874, a "Samaritan shilling" was offered with a Pine tree reverse. This example was struck in *gold*, and was at once recognized as a fraud. The editor of the *Journal* (then Mr. W. S. Appleton) said at that time, "We have no doubt this is one of Wyatt's fabrications. It is well known that the Good Samaritan piece was not a *coin*, and all which were ever struck in gold (and no one knows how many beside) came from the same unscrupulous hand." For a further account of the piece see "Crosby's Early Coins." Mr. Appleton, in commenting on the piece in the Parmelee collection said he had not changed his opinion frankly expressed some years ago, "as to its genuine character," and still thought it sold "for a great many times its value."

If however the Williamstown specimen should chance to be a genuine "Pine Tree Shilling," and not one of Wyatt's counterfeits, a detailed description of the particular variety, of which we are told there are only two others like it in existence, etc. — one valued at \$212, or more, and the other at — nobody knows what (?) — would be interesting to many collectors. We are tempted to inquire on what authority the reporter says that only two others like it are in existence (?), neither as good as this ! M.

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## BOOK NOTICES.

EUGENE G. COURTEAU, M. D. — THE COINS AND TOKENS OF NOVA SCOTIA, (37 pp. and 7 full pls., St. Jacques, Quebec Province.)

Although in recent years Canadian coins have been given a large share of publicity, the field has by no means been over-worked. Many types and varieties have yet to be published ; often new discoveries, but more frequently still, varieties known only to a few have yet to be chronicled.

The latest addition to Canadian numismatic lore is this monograph by Dr. Courteau, who is one of the keenest collectors of Canadian varieties, and, with his own cabinet to draw on, and his access to other collections, is competent to deal with the subject authoritatively. This monograph is a catalogue of Nova Scotian pieces, rather than an historical or critical treatise, entering as it does into minute descriptions of all the different varieties of the series. The book is rendered the more valuable by the seven pages of photographic plates, showing one hundred and thirty-four obverses and reverses.

The attention given to varieties can be judged by the fact that twenty-nine half pennies and thirteen pennies of the Token with the head of George IV on the obverse and the thistle reverse are described. Besides these and similar tokens with the head of Victoria, the semi-official issues, the Broke tokens, and the merchants' cards are taken up. In all, one hundred and eighteen pieces are catalogued, and the degree of rarity of each is given. The attractive manner in which the book is gotten up, and the many excellent illustrations cannot but make this a welcome and valuable addition to the numismatic bookshelf.

H. W.

RÉPERTOIRE D'ART ET D'ARCHÉOLOGIE. — Dépouillement des Périodique Français et Étrangers, avec la collaboration de Mm. Marcel Aubert, Amédée Boinet, Pierre Colmant, Emile Dacier, J. M. Faddegon, André Girodie, Fernand Mazerolle, O. Tafrali. Première Année, 1910, Premier Trimestre. Bibliothèque d'Art et d'Archéologie, 19 rue Spontini, Paris.

Under this title appears a new review supported by the Bibliothèque d'Art et d'Archéologie of Paris, a review not dependent upon gaining subscribers, and having as its sole object to facilitate the researches and studies of scholars and art-lovers. The many and varied publications on art and archaeology in France and abroad, with the exception of those devoted to classical antiquity which are reviewed in the *Revue des Revues*, will be briefly analysed in this *Répertoire*. The first number shows an arrangement by countries and on the inside covers a summary and a list of periodicals reviewed. Beginning with the third number, M. Fernand Mazerolle will review the numismatic periodicals. It will appear three times a year, and will be sent to the principal libraries in France and abroad, and also to those individuals who express a desire to receive it. We congratulate the editors on its inception, and wish it a long life. A. B.

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H. A. RAMSDEN. — COREAN COIN CHARMS AND AMULETS. (44 pp., 3 pls. and 142 text illustrations, Yokohama, Japan, Jun Kobayagawa Co.)

The attractiveness of any given series of coins is enhanced by published data, especially if the different pieces are illustrated. The majority of collectors are prone to interest themselves largely in those coins that are more or less known, and in which the stumbling blocks in the way of an easy comprehension have been removed by general publicity. Many collectors have concerned themselves in the more untrodden field of numismatic lore, but the larger credit belongs to him, who having acquired the knowledge, forthwith imparts it to others.

Mr. Ramsden is indeed fortunate in opening the way into an entirely new field, for, as stated in the preface of his book—of the 207 specimens discussed, some two hundred are now for the first time published. For the most part, of the pieces which have been previously described, no mention has been made of their place of origin, but all have been placed under the general head of China.

These charms and amulets form an attractive series, not only on account of their designs, but also because of their shapes, which often take the form of fans, fish, weights, stars and geometrical patterns, besides being frequently pierced or having openwork in their fields. To make the work comprehensible to the average collector, wood-cuts of every type are given, as well as translations of all of the inscriptions. We regret that Mr. Ramsden has not gone a step farther and given us more information on the mythology and symbolism depicted on these pieces. We trust that now that he has aroused our interest he will later unfold for our benefit the intricacies of Far Eastern folklore, which has such an important bearing in elucidating the symbolic designs on these pieces.

H. W.









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